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At the Theatres.

The Madison Square Theatre deserves success if for no other reason than that it holds forth encouragement to American dramatic authors. Mackaye, Gillette, Mrs. Burnett and Mrs. Harrison, all native writers, have found sale for their plays in this quarter. No other theatre in New York, we may say no other theatre in this country, has done as much for home dramatists in twenty years as the Madison Square has in the three years that it has been open to the public. The management have been singularly fortunate up to the present time in selecting pieces containing the elements of success, but in accepting The Rajah; or, Wyncot's Ward, from the pen of William Young, they paved the way for their first failure. Everything that taste and money could do to insure a favorable reception of the comedy was done; but these careful provisions did not overcome the stupidity of Mr. Young's composition. The failure—like the play—was mild; but however lacking in emphasis, it was a failure all the same. The audience was large and fashionable. It sat the play through good-naturedly, laughed on very slight provocation and vouchsafed very little applause.

Last week THE MIRROR gave the plot in full. There is no need of recapitulating it here. Suffice it to say that it is more interesting summarized in print than acted on the stage. There is a strange mixture in it of melodrama and what is, for lack of a better name in this case, called comedy. A number of the characters are prigged from Dickens; the dramatic incident of the last act is taken bodily from a cheap novel called "Norah's Love Test," and the only portions of the piece that may be safely characterized as original with Mr. Young—the scene between the simpering young girls who trip aimlessly through the play—is milk-and-water imbecility of the most sickening description. The *clientele* of the Madison Square may think that a pair of semi-idiotic misses spatting, shrieking, uttering uncouth sounds, yelping at imaginary grasshoppers in a woodland glade, screeching at imaginery bugaboos and otherwise comporting themselves as though they were daft, is funny; but we don't see it. Such stuff is harmless, and that is all. We like our innocence thickened by wit or some other ingredient that will make it palatable.

The character of Harold Wyncot presents no new feature. This personage has existed on the stage for a long time in a half-dozen plays we could name. The man of imperturbable *sang froid*, who rises equal to all sudden emergencies, is a perambulating "chestnut." Joseph Jekyll is a mixture of Quilp, Buzfuz and Mr. Pickwick; Mr. Job is a second edition of Mr. Snodgrass; Richard Jocelyn is a bad imitation of Alfred Jingle; Buttons is the Fat Boy; Mrs. Pringle may be Mrs. Potts or the lady in curl-papers; Mrs. Bardell or any of those fussy and loquacious old females that Dickens was fond of depicting. The two young girls are characterless, so they were probably born in Mr. Young's own mind. The dialogue of Act One is "Pickwick" wretchedly copied. Act Two perhaps stands on its own bottom, slightly assisted by Charles Reade's "Put Yourself in His Place." The sylvan Act Three is a mixture of Dickens and Young—brandy and toast-water. Act Four is "Norah's Love-Test" and a hodge-podge of emasculated nonsense.

The Rajah is a play without a backbone—a collection of weak episodes strung together by an effeminate mind, incapable of handling them in terse and vigorous fashion.

The acting was excellent in all cases. George Clarke played The Rajah as well as it could be played. W. J. Lemoyne's Jekyll was a capital Dickensonian performance. Alfred Klein made a genuine hit as Buttons, the fat boy, being well qualified by a large stomach and a fine sense of humor to make the part amusing. Mr. Whitten played Jocelyn, the Scrivener, in that trothy, airy style which makes him agreeable in every part he undertakes. Joseph Frankau had not much to do as Mr. Job. His make-up was good. Mrs. Whiting's Mrs. Pringle was admirable. Miss Freeman as Cragin, displayed considerable talent for wordy business; but his form is ungainly. Enid Leslie looked pretty and acted Lydia with a good deal of zest. Another silly character, Harold Wyncot, was made as utterly foolish as the author intended by Rhea Deaves. Miss Deaves has large lustrous eyes. Miss Deaves knows it. Miss Deaves unwarrantably increases their size by opening those eyes to their fullest extent at frequent intervals. We pray that she will desist, for her eyes are large and pretty enough in their normal condition.

The scenery is exquisite. The first scene, exterior of Wyncot Lodge, and the set in the third act, a glade in a gentleman's park, are superbly painted. In the latter scene a brook and pool of real Croton is introduced effectively, the fat boy being pushed into the water and submerged by one of the flippitty-gibbet young ladies. The waits between the acts were somewhat longer than usual.

* * *

The Thunderbolt at the Union Square, Monday night, proved to be a thunder-clap as far as the hopes of the optimist element in the numerous professional audience were concerned. Despite careful acting, liberal mounting and the glowing prognostication of the sapient critic of the Boston *Herald*, the play scored an unmistakable failure. In justice to the exactitude of this verdict, we may truthfully add that no dramatic production which we can at present recall more soundly deserved disaster.

The author unwisely allowed the manager (who had come over from his native Boston to show this unsophisticated community a thing or two in the way of an American drama) to advertise him far and wide as the "Poet Laureate of Canada." Why Canada should have an official bard, or why Mr. Louis Frechette should have been chosen to wear that more or less doubtful honor, we are not prepared to answer. His play certainly does not tend to establish his claim to literary distinction, for it is absolutely devoid of literary merit. It is barely possible that a man of poetic disposition and scholarly attainments might have written The Thunderbolt while suffering from the nightmare or temporary dementia; but an accomplished writer—a man of sound judgment, mental power and fervent spirit—could never have sat down and perpetrated such an affair in cold blood. A poet-laureate who is deficient in imagination and originality, and incapable of clothing his second-hand ideas in passable English, had better bring his laurel crown over the border when he raids alien territory, in order that the fact of his really possessing such an article may not be denied.

Materials that it were charity to call trumpery go to make up the plot of The Thunderbolt. The language in which the story is told is at once extremely vapid and intensely conventional. The situations which are intended to be strong are ruined by clap-trap treatment. Its pathos has a false ring; its heroics are unnatural; its as-it-were comedy is direful and melancholy. Unfortunately for those most interested, the audience was composed almost wholly of professionals—we use the word "unfortunately" because a body of spectators which has come pre-determined to laud and applaud everthing and everybody, however generous the intention, is apt to mislead the author, the manager and the actors, and arouse false hopes by delaying a popular expression of disapproval. To a great extent the actor who attends a performance on a clipped ticket appreciates his position as the management's guest, and feels in duty bound to give voice to approbation without regard to its being deserved or not. But there was no difference of opinion among that portion of Monday's audience which was free to entertain an honest view of the matter and exercise fair judgment. The failure of the play was not equivocal—it was absolute.

We will not bore our readers with an extensive description of the plot. Briefly, it deals with the obstacles which a man named Paul Radette (whose impulsive nature has earned for him the *sobriquet* "The Thunderbolt") encounters on returning after years of absence from America to his Louisiana home, where he lays claim to estates which have fallen into the hands of Joseph Renard, formerly his father's overseer. The latter resorts to every known and unknown species of villainy to prevent Radette from assuming control of the property. The usurpers instigate an attempt to assassinate the claimant. Failing to accomplish this bloody deed, he ejects The Thunderbolt from the place that rightfully belongs to him. Then things become lurid and considerably mixed. The sinuous Renard has an unlimited stock of villainy always on hand. Arson, abduction, theft and many more serious crimes engage his attention. To the unqualified relief and supreme satisfaction of the spectators he eventually commits suicide by plunging from the deck of his steam-yacht into the waters of a Mississippi bayou. Paul, the hero, finds a long-lost son, who pairs off with a young woman who had previously been the unwilling object of the terrible villain's amorous attentions, and the curtain goes down on virtue rewarded and vice punished in an eminently respectable and thoroughly conventional manner. Niggers, smugglers, a tragic old woman and a supposably comic Jack-tar are employed to contribute an even share of tediousness to this unaccountably stupid concoction.

J. Newton Gotthold is an actor who has had a wide range of experience in nearly all walks of the drama. His principal merit is an imposing old commanding presence; his great deficiency is quantity of intellect. However, as Paul Radette, the absence of that treasure was not missed for the part only requires such qualities as are supplied by a stalwart [illegible] In one or two of the scenes Mr. Gotthold was really dramatic. Lewis Morrison played the [illegible] villainous villain Renard. As far as the exigencies of humanity [illegible] Mr. Morrison transformed himself into a serpent. He writhed, twisted, slid, crawled and hissed until he became quite as disgusting to look upon as the scaly reptiles coiled in the glass case at the Park menagerie. We cannot say we admire this style of acting or commend it as artistic. If men think it necessary to imitate the lower forms of animal life, why not choose the monkey, dog or ass as a model in preference to a creature that travels on its belly? Will C. Cowper was good as Walter Brenton, the young man who turns out to be the son of the Thunderbolt. Edward Lamb—always a conscientious actor—tried his best to make the Irish sailor, Tom Cronin, palatable. It is not his fault that he did not entirely succeed in the courageous endeavor. Madge Butler was lost in breeches and a mulatto make-up. Mrs. Dickson played a negro woman with a broad British accent. Octavia Allen, as Mrs. Westleigh, a mother with a steely heart, got even with the public by treating them to a modernized case of Lady Macbeth. Katie Gilbert was by no means bad as Blanche, daughter (in the play) to the aforesaid passion-tatterer.

The scenery was excellent—only a small part of it was new. The temperature of the auditorium resembled a miniature Hades. It was more propitious to a roast than a frost; but the seeming anomaly of the thermometer at 85 and a play being bitten, nipped and shriveled at every point presented itself on this occasion. The audience mopped and fanned and said: "Is this hot enough for you?" but Messrs. Frechette, Gotthold and Harris, no doubt, on comparing notes after the performance, came to the rational conclusion that it had been an unusually cold day for Canadian poets, stock actors and Boston managers.

* * *

Thatcher, Primrose and West's Minstrels opened at Niblo's Monday night to a good house. We recently noticed at considerable length the entertainment given by this in many respects excellent troupe.

* * *

Notwithstanding the upward flight of the thermometer, a large audience gathered at the Grand Opera House Monday evening to see the Colored Minstrel Festival. The performance was merely a repetition of the recent show at the Cosmopolitan, the people taking part therein having been augmented by the Hyers Sisters and a number of choristers. In some respects this Festival racket is a humbug, for it does not fulfil the promises of the management, and it is calculated to mislead the public. The Callender party is an excellent organization—quite good enough to be superior to such shallow devices to catch the attention of theatre-goers.

* * *

The benefit of William Elton, at the Star last Thursday afternoon, was not as great a success, artistically or pecuniarily, as had been anticipated. The advance sale was unusually large, betokening a rush on the day of the performance; but the muggy weather, or some occult cause, kept the presage from being verified. There was an audience of fair proportions, however, and the contents of the beneficiary's pocket must have received a very considerable increase.

The Hamlet of Osmond Tearle was neither so good as we had expected nor so bad as some of the critics—so-called—have tried to make out. He was picturesque in appearance and vigorous in elocution. He read the soliloquies without reference to their subtler qualities, and his innovations were neither logical nor an improvement on the customs established by tradition. Mr. Tearle took most unwarranted liberties with the text, changing words in the most familiar passages. This was done not only by Mr. Tearle, but by nearly all the other members of the cast as well—so the iniquities of the representation do not all rest on his brawny British shoulders. Mr. Edwards' Ghost was a perfect impersonation. Mr. Gilbert's Polonius seemed afflicted with a good share of Hamlet's melancholy. Miss Coghlan was very sweet and naturally pathetic as Ophelia. Frederick Paulding played Laertes in robust and dramatic style. Herbert Kelcey as Horatio, Harry St. Maur as the King, Dan Leeson as the First Actor and C. P. Flockton as the Priest were efficient enough for the purposes of an occasion like this. Madame Ponisi's Queen was unquestionably the finest representation of that character we have seen. Agnes Elliott was effective as the Player Queen. Mr. Elton, on his appearance as the Grave-Digger, met with a very affectionate welcome, and on the falling of the curtain he was loudly called for. The audience, which was largely composed of ladies, was generous with applause and floral offerings. Frank Mayo, Ellie Wilton and Theodore Moss' family occupied three of the boxes. The others were taken by prominent society people.

* * *

The Star closed Saturday night, and Mr. Boucicault vouchsafed no response to the many inquiries that have been made regarding the revivals of Arrah-na-Pogue, Shaughraun and other pieces which he promised. The box-office could have answered the anxious, had the beggars receipts been made public.

* * *

Frank Sanger, returning from Boston on Monday, prepared for hot weather at the San Francisco Opera House by removing several skylights in the roof, which, for reasons unknown, have remained stationary during the heated term for several years back. This simple device allows plenty of fresh air to enter the auditorium, and Dreams may be enjoyed now in approximate coolness and corresponding comfort. The Bunch of Keys may be seen but for a short time longer, as at the conclusion of the one hundred and second performance the run in New York will be brought to a close.

* * *

Roland Reed has made a genuine success at Haverly's in Cheek. The house has been filled nightly by delighted spectators, and, weather permitting, the attraction, in all probability, will achieve the twelve weeks' run contemplated.

* * *

Vim will last one week longer at Tony Pastor's. The performance of Neil Burgess is worthy of commendation.

* * *

Pop goes along at the Bijou to fair business. —Herrmann is diverting good-sized audiences at the Cosmopolitan with his legerdemain.—At the Standard yesterday afternoon Blanche Revere, a *debutante*, appeared in Frou-Frou. Our indulgence is asked because because she is a tyro. We will be extremely kind, and allow the performance to pass by without mention.

The Musical Mirror.

The Prince Consort, given by the opera company of the Thalia Theatre at Wallack's, Monday, is an example of the manner in which a mediocre work may be made thoroughly acceptable, and even agreeable, by good interpretation. The music of The Prince Consort is not ugly; indeed, it is rather nice here and there, and nowhere offends; but there is not an original phrase or thought in it from the first note of the overture to the last chord of the finale. The pretty little smooth banalities which Mr. Englaender mistakes for musical ideas trickle harmlessly along in a sort of weak whey, or skim-milk and water melody, which, if it does not greatly please, at least will do no hurt. The Prince Consort is, so far as its music is concerned, a chestnut in full bearing. Never have we recognized so many familiar acquaintances as among its numbers. It tastes like flat beer with a spoonful of sugar in it, nevertheless, there is not an ugly phrase in it—it is like the poetry we read in *Harper's Monthly*. The scoring of the opera is rather underdone to ears used to the high-spiced orchestration of the present day, and there are not stringed instruments enough in the orchestra to bear it out; consequently, the accompaniments are weak, and do not worthily sustain the voices. Two more first fiddles, two more second, another viola, and another double bass, would make all the difference. For the singing and acting we have nothing but praise, and the manner in which the piece is put upon the stage merits the warmest commendation, and should be a shining example to all comic opera companies of whatever nationality. Miss Raberg is a magnificent woman with a rich voice, and she rescued the somewhat stupid part of Helena from insignificance by her grand personality and conscientious, artistic work, winning success and recalls without stint. Miss Hecht, who improves each time we hear her, acted and sang Rosina charmingly, gaining her full share of applause. Mr. Adolfi, as Papischeff, was as clever as is his wont, and sang his music extremely well. This artist is a great character actor, a man with the faculty of self-concealment; or, rather, absorption in the part he plays, as rare as it is valuable. Mr. Lube is a true comedian; even the wink of his eye is funny, and as Hotteroto he was a study of comicality. Mr. Steinberger, as Immergrün, sang patter-songs as well as Ryley, and acted a difficult part admirably, getting vociferous and boisterous encores for both his songs. Mr. Wilke is a handsome fellow, with marvellously expressive eyes and a round, full baritone voice. His Arthur was capitally acted and well sung. Why in Heaven's name can't our tenors and baritones act like these foreigners? The latter are bubbling springs of fun and jollity the former mere pumps. The chorus was well trained and effective, with the fault that the girls were inclined to sing out of tune, especially in the third act, when they not only inclined, but did it most effectually and painfully. The scenery was beautiful and appropriate, so far as we could judge—and the dresses very good, indeed.

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During the three nights' *ante-mortem* struggle of the Twenty-third Street Theatre, A. J. Davis' clever musical sketch, Juanita, was well given by the band. Mr. Davis is a most original writer, and his work is always thoughtful and melodious.

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Sara Van Huyck, late of this city, has been admitted a pupil of the new Royal College of Musicians, London, under the especial patronage of Mrs. Jenny Lind-Goldschmidt, who has taken her under her care for the sake of her voice, which Mme. Lind considers exceptionally fine.

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The Sunday evening concerts at the Casino have been well attended, and the programme faithfully carried out. The artists are numerous, and "custom doth never stale their infinite variety."

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At Koster and Bial's the Hungarians are a decided hit. Their "wood notes wild" are really interesting.

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The comic opera, Pyramus and Niobe—music by Oscar Weil and text by Fred Lyster—has been purchased for Berlin, Vienna, Prague and Hamburg, by the firm of Krantz & Co., and will be produced early next season probably in October.

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The Princess of Trebizonde is near the close of her Royal Highness' reign at the Casino. She has prospered exceedingly, and most deservedly so, for her court has been lively and her officials courteous and bland.

Boucicault Wins a Case.

In the Spring of 1873 James Purssell applied to Dion Boucicault for a loan of $20,000, for the purpose of erecting a theatre on the property owned by him at the corner of Broadway and Twenty-second street. Mr. Boucicault and Messrs. George W. Riggs & Co. advanced the required sum and took a mortgage on the property, Mr. Boucicault guaranteeing the payment of the mortgage as additional security to the Messrs. Riggs. The Park Theatre was built; but Purssell, having failed to pay the interest, the Messrs. Riggs instituted proceedings to foreclose the mortgage. Boucicault did not defend the action, and judgment was obtained against Purssell, and also Boucicault, as guarantor. In July, 1875, the property was sold under the foreclosure judgment and was bid in by Michael Grosz and Fred Grosz, for the sum of $42,000, who subsequently refused to complete the purchase and take title, on the ground that the property was encumbered with a restriction not to build on Twenty-second street for a space of 7 feet 6 inches, of which restrictive covenant no mention was made in the notice of sale. On proceedings taken to compel Grosz to complete the purchase, the Supreme Court held that the objection was not well grounded, which decision was afterward affirmed by the Court of Appeals.

In February, 1876, on a re-sale of the property, the Messrs. Riggs bid it in for $11,000, and then sought to enter judgment against the Grosz' for the difference between the sums realized at the two sales. The Messrs. Grosz brought suit to restrain the entry of such a judgment, urging that the notice of sale at the re-sale differed materially from that at the first one, in having mentioned therein that the property was subject to the restrictive covenant not to build, and also because it increased the auctioneer's fees from $10 to $25 per lot.

Judge Donohue, who was sitting at Chambers, granted the injunction; but it was reversed at the general term. On appeal being taken to the Court of Appeals, Judge Donohue was sustained, the Court holding that the re-sale should have been had under the same terms as at the original sale, and that by varying the terms, the plaintiffs had released the Grosz' from any deficiency. Thereafter the plaintiffs entered judgment against Purssell and Boucicault, and included over $10,000 interest which had accrued pending the litigation with Grosz.

Mr. Boucicault immediately moved, through his counsel, ex-Judge Dittenhoefer, to set aside this judgment for deficiency, and it was argued about a month ago before Judge Barrett, who filed his decision on Thursday last, holding that the point taken by Judge Dittenhoefer—that the plaintiffs themselves were responsible for the existence of the deficiency—was fatal to the judgment; that had Messrs. Riggs re-sold the premises under the same terms as at the original sale, the Messrs. Grosz, who were amply responsible, could have been held for the deficiency; but when they varied the terms of sale and thereby—as the Court of Appeals held—released Grosz, no matter how honorable the motives actuating them may have been, they could not charge Boucicault with a deficiency which they failed to collect from Grosz through their own mistake.

Operatic Exodusters.

It was a pretty arrangement, originating with a number of the principals of the Boston Ideal company, to take their Summer vacation in a group, and all sailed together for Europe Tuesday afternoon on the *Abyssinia*, of the Guion Line. It was a merry party, and included Miss Ober, Marie Stone, Mathilde Phillipps, W. H. McDonald and wife, and Georgia Cayvan, of the Madison Square—quite a "goose" party, as one of the ladies remarked. Walden Ramsay had made all arrangements to join them; but owing to the continued illness of his mother he was obliged to give up the trip at the last moment. The ladies are going mostly for pleasure, although Miss Ober may transact some business abroad, returning by August 1 to arrange for the Ideals' opening in Boston. The others will be back in the middle of August. Miss Cayvan is anxious to observe foreign acting, and will stay away as long as her vacation will allow; however, she expects to be cabled for the latter part of August.

Miss Cayvan received quite an ovation in the way of flowers in the form of ships, horse-shoes, bouquets of all shapes and sizes. One pretty basket of daisies addressed to "Daisy Brown" was from somebody who admired her in that character. Fred Pond, of New Haven, came on to see the Ideals off and returns home to-day. Max Freeman and other were present to say good-bye to the ladies, and McDonald was actually seen in his state-room endeavoring to open a knife with a corkscrew blade.

There has been a newspaper war in Buffalo over Rhéa's benefit to the Press Club, which took place last Wednesday night. The *Express* opposed the benefit, on the ground that its staff would be laid under obligations to the star. The *Courier* had no qualms. It took the other side of the question. The *Express* staff will probably withdraw from the club.

The Giddy Gusher

A purely professional pow-wow was the gathering on Monday night at the Union Square Theatre. One often hears of the pros and cons—and ignorant persons think it means for and against; but it doesn't—it refers entirely to the theatre-goers, the professional and the constitutional.

Now, the professionals and the constitutionals were all there when the Thunderbolt fell. Had it fallen on Jim Collier's devoted head it wouldn't have disturbed a hair or set that patriot back a quarter of an inch. A man who will go out without a cue-leather or a liver-pad on top of him and butt like a billy-goat, can stand up before the Poet Lariat of Canada and pose as a modern Ajax. Mike Norton plunged in early in the evening under a vague impression that he had been dramatized in four acts and sub-divided by tableaux. The dear little thing saw his mistake, and retired in good order, while the dreadful Freshet went on and on in an unending wishy-washy flood.

* * *

There must have been $10 in the house. I knew the only six people who paid, and was intimately acquainted with the three hundred who did not—and a rare old party we were. Union Square is as thick as New Orleans molasses with actors, and when the hospitable doors of James the All Butt of the Square Theatre opened, they rushed in like sheep to the fold. There was Kelcey and his fair Caroline climbing down an aisle; there was Ben Maginley rolling like a ten-pin ball down the opposite alley; there was Frank Mordaunt, more florid and more jolly than ever, doing his Shipmate act with great effect; there was a shirt-front of great magnitude on exhibition one side the house, behind whose glossy surface lurked St. Maur. (He came to see his lovely, glove-fitting Armand's suit of grey that he lent Morrison for Mr. Reinhardt.) There was Charley Tarr and his pretty little wife, looking as well as she did when I first knew her in the good old days of G. L. Fox. There was Courtney, mother of John Irving and wife of John Raymond. There was Annie Pixley. There was Bob Graham and his sister, another Bob in petticoats. There was Eleanor Carey and Joaquin Miller. There was the mahogany-colored head of that good little woman, Kate Claxton, looming up behind that Kate Greenaway bit of æstheticism, Margaret Cone. Claxton's sister. There was old Dave Bidwell, with his thoughts on the last new remedy for rheumatism. There was the inevitable dotted veil behind which Dolly Dolaro will persist in sitting with the thermometer up to 400 degrees in the shade of Tissington's fiddle. There was that noble female, Louisa Eldridge—she who is the first to welcome the new piece and the last to close the eyes of its author. I know I never can die and be buried decently without Louisa and a large pocket-handkerchief at the head of the casket; and when Brother Moody tackled me about being born again, the only existing inducement he failed to mention was that I could have Eldridge officiate at the occasion and give me a pap-spoon with "Welcome, little stranger" on it.

* * *

There was Louisa, I say, supported on her right by handsome Ida Vernon, and flanked by that peripatetic picture, Mrs. Alston Brown. And there was every disengaged actor and actress in the entire city. Every newspaper man this side of Heaven (and does any one believe that they ever get the other side?) sat there and lent the occasion an air of festivity it otherwise would have lacked. These were the professional ones. The constitutional ones were Dr. Fleming, Dr. Buackenbos Doremus, Wright Sandford, Mr. Bond, Ed. Price and John Draper—why, those people were born with checks for orchestra stalls pinned in their little swaddling clothes. Their existence is a joy forever to managers; and if anything ever happens to Wright Sandford, I expect to see the entire fraternity, from Lester Wallack to Tony Pastor, drape their fronts in black bombazine and wear a band for thirty days.

* * *

Hot weather, this particular crowd of my fellow-creatures, and the Union Square Theatre form a combination I've traveled with frequently. We all suffered together during The Living Age. We took our gruel in common when they served up Coney Island. And we met on the same dead level and parted on the same old Square Monday night when The Thunderbolt was launched out of a clear sky.

Hydrophobia, cholera-morbus and intense bucolic dramas infest the Summer months. And each Summer I ask myself the unending conundrums: How do they do it? What kind of men can with such plays? What sort of men can be induced to produce them? It's a marvellous field for explanation, and if the *savants* of the age would solve the problem, they would gratify a large number of audiences that I can remember meeting in the Union Square.

* * *

And if my wonder is excited about these two propositions, how it waxes wider-eyed when I behold the artists who enact the plays after the creatures who have written them find the parties to produce them. In the name of the Sixty-ninth, where do they come from? What jungle held in its tangled keeping until Monday night that wild and untrained Octavia Allen? Where did they find that dashing creature who did Toots with so much abandon and her hands in her breeches pocket?

* * *

Morrison we have with us always (because he is poor no doubt). Mr. Morrison gets $300 a week for gyrating through this play, and it is high time that some one arose for half the money and did a heap sight better. In my humble opinion, I have yet to see the drama that is enhanced in value by the presence of Mr. Morrison. His methods are always the same; they infringe the patent-rights of Tony Denier and Adams. His dental effects, his collisions with his windpipe, his dreadful efforts to be very bad, make me tired. He always will spread a black wig like a plaster on his wicked head. He always will bend and creak like a blamed old jointed fish-pole and frighten me half to death lest I see him in several pieces, when it's such a misery to see him in one. He always springs on me that heartrending laugh, and looks at me as much as to say, "See how sardonic and satirical I am;" when he isn't. Why, even the smoke-stack went back on him Monday night and took in three or four links when he jumped on board and opened out like a telescope for pure cussedness when he went over into his pail of water.

* * *

I can't see how Rose Wood endures it—to see him stealthily carve a beefsteak day after day. To witness him cast his skin like a cobra every night and serpentinely go to bed would give me the trimmings quicker than a barrel of whiskey. Morrison is too wicked—he's a bad, bad man. Judas Iscariot and Pontius Pilate were pleasant sort of fellows beside that arsenal. I know some awful scoundrels, and they are really jolly, charming companions; but there's something unnatural about the enormity of Morrison, and I won't have it, especially at $300 a week—that's preposterous.

* * *

Now, your Gusher is a firm believer in retributive justice. She don't mind much about threats to be carried out after she is carried out. She believes in catching it as you go (same as the boy did passing the Small-pox Hospital). And so some months ago, when a pretty, fond and foolish woman displayed great bruises on her neck and breast, she applied consolatory salve on body and spirit alike.

"Be sure," said this *femme sage*, "that Russell will go through the same experience. When once a man gets in the way of laying hands on a woman except in kindness, he sticks to the exception and makes it a rule—a wife-beater, and a wife-beater always. Don't let any lad get up and cheerfully say to me: 'I abused Sairy Ann. She provoked it; but you, you darling, I would never touch save in gentleness and love!' I'd have my blunderbus loaded with grape and canister before he'd got done speaking, confident of the warming he would inevitably try to administer."

And here to-day the masterful spirit of Teddy asserts itself. Lillian with $300 a week, allee samee as Morrison, rides in the modest street-car, and is snubbed and ordered about like a real for true wife who has a five-year-old certificate.

* * *

I tell you, Solomon in all his glory is not to be hankered after. He bolts into Russell's dressing-room after the performance and civilly shouts:

"Are you ever going to come out of that? I'm not going to hang round this blooming theatre all night? Change your stockings indeed! Come on with the ones you have on; d'ye hear?"

And the admired cantatrice gets meekly into her garments and walks off to the corner with this fascinating youth. Edith went back to her ma in London with her black and blue spots. It's quite plain on the cards that a returning steamer next Spring will bring Lillian to the Jacob's oil and porous-plasters in the domestic pharmacy of Mrs. Cynthia Leonard.

In the cause of righteous justice, no one more heartily wishes such an event than your

GIDDY GUSHER.

The Cosmopolitan Litigations.

Four actions were commenced in 1882 against E. G. Gilmore and Henry E. Abbey for rent by the Metropolitan Concert Company, who own the Cosmopolitan Theatre. The defendants put in answers, but judgments were taken against them by default in actions one and two, on the ground that they interposed defense. Motions were made to open these defaults, which were denied, whereupon appeals were taken to the Court of Appeals, which affirmed the denial. Stipulations had been entered into in actions three and four, by which it was agreed that they should abide the result of the decision of the Court of Appeals in the other two actions.

Subsequently different attorneys were substituted for the defendants, and a motion was made before Judge Truax, in the Superior Court, to set aside the stipulations, open the defaults in actions three and four, on the ground that new answers could be interposed constituting a perfect defense; that the lease was *ultra vires* and void, transferring, as it did, all the corporate franchises and property, which the directors had no power to do; and also that dramatic and Sunday performances were authorized by the lease, which was contrary to the terms of the charter. Judge Truax granted the motion. From the decision so rendered, an appeal was taken to the General Term by the Concert Company. On Saturday last they handed down a decision affirming the decision of Judge Truax. Ex-Judge Dittenboefer and George L. Rives appeared for Gilmore and Abbey, and Messrs. Davenport and Leeds for the Company.

The Season in Brooklyn.

Meeting the veteran manager, Colonel Sinn, of the Park Theatre, Brooklyn, yesterday, a MIRROR reporter asked him how his season had turned out.

"Admirably," said the Colonel. "I have been a manager in Brooklyn for many years, but the last season was the best I ever had. We were open forty weeks, and our receipts during that time were $7,000 more than for any previous season. During that time, too, over $5,000 have been donated to charity. We gave 333 performances, for which we sold 551,000 tickets. One noticeable thing about the season was the large attendance at the matinees. Among the stars was Mary Anderson, whose first engagement was so successful that I re-engaged her for a second week later in the season. Miss Mather drew large audiences also. Robson and Crane played two engagements. Then we had The White Slave twice, and among other attractions we presented Modjeska, The Black Flag, Annie Pixley, the Lingards, John T. Raymond, Two Orphans, the Wyndham company, Long Strike, Maggie Mitchell and Lights o' London. So, you see, people did not have to go to New York to see the best attractions, for we had them here."

Colonel Sinn added that for the coming season he had booked all the best companies. Before the house is reopened it will be redecorated and beautified in various ways. Walter L. Sinn will remain associate manager during the season of 1883–84.

The reporter also called on Will McConnell partner with Colonel Haverly in the Brooklyn Theatre management. Mr. McConnell is, by the way, the youngest manager in the country.

"We have no reason to complain of our season," he said. "A few attractions that were booked before I reached here did not do as well as I wished they had; but when I tell you that the receipts foot up $212,000, I think you will admit we have no reason to find fault. My idea is to give the Brooklyn public the best attractions, and I believe they have recognized my endeavors. Mrs. Langtry, John McCullough and Lester Wallack are a few of the many first-class attractions that have been seen in this theatre. Romany Rye was played for two weeks to immense houses."

"Will you make any alterations during the recess?" inquired the reporter.

"Yes; we will have the inner doors removed and supplant them with heavy tapestry. Then the auditorium is to be repainted and re-carpeted. We shall also make some novel changes in the method of lighting the auditorium. Our attractions for next season embrace Mrs. Langtry, Pop, Abbey's New Grand Opera House company, John McCullough, Aimee, Joe Emmet, Boston Ideals, Henry Irving and the Union Square, Kiralfy and Stetson companies. These will serve to show our patrons what they may expect next season. During the Summer I will manage The Silver King, and am to superintend its production in San Francisco this month."

Colonel Theodore Morris, looking hale and hearty after his long season at the Grand Opera House, was next interviewed. He said:

"Our endeavor, when we took the theatre, was to offer the public of Brooklyn first-class attractions at popular prices. Our theatre holds more than any other in the city; consequently we felt able to do as we intended. The result has been that we have succeeded beyond our expectations. We were forced to spend a large sum of money in order to produce the plays in good style, but it paid us. We gave such sterling attractions as The Banker's Daughter, with the late Charles R. Thorne, Jr., as the star; Monte Cristo and the Corsican Brothers; and such excellent stars as F. S. Chanfrau, Neil Burgess, Willie Edouin, Roland Reed, Emma Abbott, Minnie Maddern, W. J. Florence and wife, Fred Warde, Frank Mayo and John McCullough. For next season we have fully as strong attractions. We contemplate improving the house greatly during the Summer by taking away three rows of seats and throwing the space into a lobby, enclosed by sliding glass doors. We will also make a new aisle in the parquet, giving us four instead of three aisles. The balcony will have new chairs; a new chandelier, formerly used at Booth's Theatre, will be put in, and our house will present a beautiful appearance when it is re-opened. We have no doubt but our efforts to please the public next season will meet with a reward equal to that of last season. Mr. Knowles and I will use every endeavor to make the Grand Opera House a first-class theatre."

Professional Doings.

—Sol Smith Russell is playing this week in Winnipeg, Man.

—Carrie Swain closes her season at Troy, N. Y., on the 16th.

—Lester Wallack has gone to his Summer residence at Stamford.

—C. A. Gardner will pass a brief Summer vacation at Waukegan, Ill.

—Clement Bainbridge has joined Augustin Daly's company in Chicago.

—T. W. Keene played to over $6,000 in Winnipeg week before last.

—Manager Spackman, of Hamilton, Ont., will shortly arrive in town.

—Elliott Barnes' Summer Boarders play the Colorado circuit next week.

—Stetson's Monte Cristo season closed in Chicago on Saturday night.

—Maggie Arlington, who has been ill for several days, is convalescent.

—The Duprez Minstrels close their season at Burlington, Vt., on the 14th.

—Walter Dennis has been engaged to play in Romany Rye next season.

—M. B. Curtis and Albina De Mer sail for England Saturday next, aboard the *Egypt*.

—Lizzie May Ulmer closed a season of forty-one weeks, at Fall River, Mass., last Thursday night.

—Bertha Foy has been engaged by Brooks and Dickson to play in Romany Rye next season.

—Mrs. Leland, in addition to the Opera House, will manage Music Hall, Albany, next season.

—Annie Pixley opens her season at Lancaster, Pa., August 15, with a play as yet unnamed.

—The Holman Opera company is being reorganized and will open a Summer season in Toronto.

—A new theatre is to be built at Yonkers, to cost over $50,000. The plans are being made in this city.

—Fred Vokes is organizing a company, and has secured John Gourlay, Helen Dingeon and Pauline Hall.

—George H. Adams opens a Summer season of Humpty Dumpty at the Standard next Monday night.

—William Elton is among the theatrical passengers booked to sail by the *Egypt* on Saturday morning.

—Elma Delaro, while visiting her parents in Nashville, received an offer of a year's engagement in Australia.

—The late Prof. Lloyd's opera, Pompair, will be given a first production, at Albany, to-morrow (Friday) night.

—James K. Keane and Alice Roberts, with Mattie Vickers' company, were married in Pittsburg last Friday.

—The Hess Opera company are doing the opening honors at the Schlitz Park Summer Theatre, Milwaukee, this week.

—John Gourlay and Louis Harrison are about to organize a company for next season on the Sparks and Tourist style.

—Manager R. B. Marsh has got back to Milwaukee with a list of first-class dates that reaches nearly through the season.

—Maude Granger was so well pleased with the part of Olga, in Her Second Love, that she made Mr. Stevens an offer for the piece.

—There is a rumor current that a well-known manager is trying to secure the Thalia Theatre, in the Bowery, for an English combination house.

—The Acme Opera company played such a successful engagement in Winnipeg that another week will be put in there before the season closes.

—The Nashville Theatre Company, just organized, will erect a new and handsome Grand Opera House in that city. J. O. Milsom will be the manager.

—Agnes Herndon, who seems to have acquired the habit of remaining a very short time with her numerous managers, is now at the Palace Hotel, San Francisco.

—J. F. Crossen has purchased the right to produce The Banker's Daughter next season, and has secured all the original cuts, lithographic stones, properties, etc.

—D. B. Hughes, scenic artist of Heuck's Opera House, Cincinnati, has recently completed a very handsome drop-curtain for John Havlin's new theatre in that city.

—The Buford House has become the leading hotel with professionals visiting Charlotte, N. C. It had as guests over twenty companies during the season just closed.

—Charlotte Thompson has engaged Frank L. Yerance as business manager for next season. Her tour begins Sept. 1 in New England. She is due in this city at Haverly's Sept. 24.

—De Witt C. Waugh, of the Cincinnati Grand Opera House, has been engaged by the proprietors of the new Opera House at Frankfort, Ky., to prepare the stock scenes of their theatre.

—Julia A. Hunt closed her season of Florinel at the Chicago Academy of Music last week. This was her first date in a big city this season. She has been playing the small towns with fair success.

—The sudden shrinking of our Dates Ahead points to the collapse of the regular season. The bones of Summer snaps will soon begin to bleach in the path of the deadly and all-devouring circus.

—Lizzie Fletcher plays the leading part in A Wife's Honor at the Windsor on the 18th. The piece was at first called Baron Kotic. The author is a young man named Lawrence Antonio Marston.

—Messrs. Shook and Collier, through their agent, Leigh Lynch, who is now in London, have engaged the English actor, Charles Warner, as leading man at the Union Square Theatre next season.

—Edna Carey will pass the Summer at Parkside, Pa., and among the Catskills. She has under consideration two excellent offers for next season, one of which she will accept before the week is over.

—J. H. Stoddart has received offers for next season from both the Madison Square and Union Square managements, and is undecided which to accept. He will go to California this Summer with the Union Square company.

—Manager Gray, of the Broadway Theatre, Williamsburg, was last week presented with a gold-headed cane by his friends. Manager Reed, of the Vim company, was similarly treated with a diamond pin on Monday night.

—John Murray, for years treasurer of Sells Bros.' Circus, is in town.

—D. G. Longworth has signed with Augustin Daly for next season. He will play William Gilbert's parts.

—Joseph Brooks will return from Europe early next month. He brings with him several new spectacles and other attractions.

—Sheridan Corbyn, Frank Mayo's manager, left last Saturday on the *Queen* for a brief visit to England. He will be gone six weeks.

—John Hershka, a capitalist of Mahanoy City, Pa., will erect a new opera house of as much grandeur as that thriving place will support.

—Edward Bloom expects to be busy all Summer. He goes to Philadelphia, August 17, to prepare for regular opening on the 27th of that month.

—John T. Raymond and Lillian Cleves leave for Europe this week, the former returning in August and the latter the early part of next season.

—Harry Thompson and wife, Henrietta Vaders, sail for Europe Saturday, to be away about seven weeks, returning in time to join George Edgar's company.

—Ed Marble, having lost much of his avoirdupois during the season, has found sufficient admiration in the eyes of Harry Wall to induce that gentleman to engage him to support Lytton Sothern next season.

—Rhea gave a benefit to her company in Hartford on Friday night, appearing as Adrienne. She was invited to give the performance by the Mayor and many prominent officials and citizens of the city.

—Fred Maeder, the dramatist, will probably be manager of the new East side theatre at Third avenue and Thirty-second street. Al. Schiebel, now of the Arch Street Theatre, Philadelphia, will be the treasurer.

—There is some prospect of a new theatre being built in Boston. R. B. Brigham has bought the Hollis Street Church, and may convert it into a house either like the Bijou Theatre, in that city, or our Madison Square.

—Manager C. A. Shaw, of Detroit, is in the city. His friends hereabouts almost fail to recognize him, as he has recently deprived himself of his luxuriant hirsute adornment. Mr. Shaw is booking attractions for his house.

—The Harrisons (Louis and Alice) will dissolve partnership at the close of the present season. Louis, in company with John Gourley, of their present support, contemplates starring in an English absurdity entitled A Trip to Paris.

—The principal, if not only, theatrical events in Brooklyn next week will be benefits to house employes. Tearle does Hamlet at one, and Paulding enacts Romeo at another. Annie Ward Tiffany and Frank Roche are other assistants.

—The new steamer *Pilgrim*, of the Fall River Line, will have her trial trip in about a fortnight. She is described as a floating palace, and her accommodations will enhance the pleasure of professionals' trips to Boston and return during next season.

—Charles E. Locke, manager for Theodore Thomas, dropped $7,000 from his pocket in Minneapolis last week. A passer-by picked up the roll and restored it to the owner, who gratefully handed him two passes for the concerts. The passes will be preserved in a glass case.

—Helen Barry, after coming here and engaging handsome flats for a year, has to return to England on account of her husband's death, and close up his business affairs. Prior to her American tour in the Fall Max Strakosch and Harry St. Maur will make up her route.

—Thomas B. McDonough says that he will carry a large military band with the Siberia company next season, not for use on the streets, but in the palace scene of that play, which has spectacular processional effects. Included in the band are two well-known solo cornetists, Mr. and Mrs. Charles Petit.

—Joseph Frank brought the season of Only a Farmer's Daughter to a close at Saratoga last Saturday. He is now in town arranging affairs for next season. Mr. Frank reports that he has never had so successful a tour, not having had one losing week and missing but one night, on account of floods in Iowa.

—The profits of the Philadelphia season are estimated as follows: Opera House, $30,000; Chestnut Street Theatre, $25,000; Arch, $20,000; Walnut, $15,000. The managers of the last-named were handicapped by the business complications of the late Manager Goodwin, or the showing would have been much better.

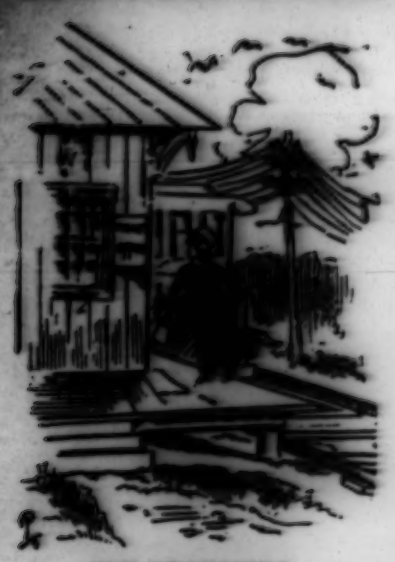
—Manager Hartz, of Cleveland, arrived in town Sunday, and announces the Park Theatre will be under roof by July 4. The block on which this new theatre is being built will contain, besides the theatre, a church, court-house and jail, and will probably be the only one of the kind in the country, embracing as it does recreation, salvation, litigation and d——nation!

—H. S. Duffield, Jay Rial's acting manager, has arrived in the city from San Francisco, and informs us that his principal has abandoned Uncle Tom's Cabin, and will shortly be in New York to organize a company to be called "Jay Rial's Ideal Combination," which will produce such pieces as East Lynne, Camille, Hidden Hand, etc. His company will be selected from the best available material, and will open in the West about August 1. This will be the only company Mr. Rial will manage next season. He has been quite fortunate in his California experience this season.

—Harold Forsberg left for his home near Washington yesterday, where he will remain as long as quiet country life can be endured. Mr. Forsberg, since his experience with Frank Mayo, has an excessive aversion to the legitimate, hence his engagement for comedy, with Crane and Rice in Ten-Mile Crossing, opening at Springfield, Mass., Sept. 3. If the piece doesn't go, Tennessee's Partner will be substituted. The latter was given a first trial May 17 at Ludlow, across from Cincinnati, with the assistance of amateurs. Both plays are by Scott Marble.

—The agent of a well-known star, who is an Englishman, and knows the theatrical pulse of the Londoners very fairly, stated the other day that in his opinion "Miss Anderson's debut in London will be a failure. Under the English system women devote a long time to training and study of the masters before they essay Shakespearean roles, and consequently the crudity which Miss Anderson undoubtedly displays in certain parts will prejudice her chances of success. She will surely be compared with Ellen Terry, as that lady is their best friend and has been a powerful support to Mr. Irving."

PROVINCIAL.



SAN FRANCISCO.

May 28.

The Wyndham Comedy co. opened at Leavitt's Bush Street Theatre, in Brighton, on the 21st, to a crowded and fashionable house. The bright, brisk acting of the American comedy, with its English veneering of style, color and characterization, kept the audiences in a ripple of laughter. Messrs. Wyndham, Blakely, Day, Rose Saker and all the favorites won cordial recognition. Brighton is succeeded by Fourteen Days, a most enjoyable comedy, that brings out the Wyndham co. in stronger individuality of impersonation than their opening comedy. There is spirit and go in it from start to finish. In speaking of this theatre, I may as well state here that some good managerial work has been done by local manager Al Hayman, in making a joint issue with the new management of the Baldwin Theatre, Messrs. McAbee and Masterson, which promises to be of advantage to both contracting parties. The last-named managers found it difficult to procure attractions for the Baldwin, having just leased it, to follow Modjeska, and have filled in the time to August 12, by securing Mr. Hayman's engagements of The Black Flag co. and Neil Burgess to play on a certainty at the Baldwin. The Bush Street in the interval is to be closed against attractions that directly come in competition with them. This leaves the dramatic patronage of San Francisco to be divided between the California and the Baldwin for the month of June.

The Grand Opera House is leased from July 1 and will open with an Eastern spectacular play about that date. Mr. Leavitt still holds his lease of the Bush Street Theatre, and does not intend to give it up. Callender's Minstrels open at the Baldwin for four weeks, August 12.

Modjeska closes this week at the Baldwin. The season has been satisfactory, notwithstanding the unusual competition of Barrett and the Wyndhams. Barrett has won a marked triumph in his personation of the hunchbacked hero Lanciotto, in Boker's tragedy of Francesca da Rimini. It drew full houses for its first week, and is continued on for its second week. His engagement will be a very successful one.

There is disunion in the minstrel ranks. A portion of the co. have placed themselves under engagement to Manager Bert for an interior tour, and Emerson and Reed have the wires busy negotiating for new talent for their Summer season at their Standard Theatre. The withdrawing party will be known as Courtright and Hawkins' Minstrels, and the California Quartette, consisting of Messrs. Morant, Wyatt, Holland and Frillman, Burton Stanley and Walsh and King. Of course they expect to be reinforced by some Eastern talent. Wilson and Cameron, song-and-dance artists, make their appearance to-night at the Standard. Business of last week fair.

Items: Emma Schutz, daughter of the efficient treasurer of the California Theatre, left us for New York on May 26, where she goes to join the Vokes co., whose season opens in Canada 11th. Miss Schutz is young, pretty, talented, and a 'Frisco girl.—George Osborne will be the recipient of his first benefit on Sunday, 3d, at the Baldwin Theatre. 'Twill doubtless be a bumper, as Mr. Osborne has made himself a favorite by his conscientious acting and gentlemanly deportment. He goes East shortly. Chispa will constitute the bill. Joseph Levy has been re-engaged as business agent for next season by Lawrence Barrett, who will sail for Europe in a month to attend the marriage of his daughter to Baron Von Roeder, an officer of the Uhlan corps. Louis Morgantini is in town, making arrangements for Madame Janauschek's season at the California Theatre, which begins at the termination of the Barrett season.—'Tis rumored that Clara Ellison, of the Modjeska comb. goes to Europe next month.—The following members of the Burt co., recently playing at Haverly's Newmarket Theatre, Portland, arrived here on May 23: Mrs. F. M. Bates, Ada Deaves, E. N. Thayer, Henry Aveling, George McCormack, Ben Teale, Charles Lord, Rose Stewart, F. Hatch and Charles Bert.—James M. Ward, the Irish comedian, and wife remained in Portland.—Marcus M. Henery, the musical agent, will be the business manager of the Orchestral Union for next season.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Callender's Colored Minstrels drew a large house May 19. They are much improved since they were last here, and gave one of the best performances of the kind we have had this season. Rhea 1st. That this lady is a great favorite in Hartford was shown by the unusually large audience present, the occasion being a return visit at the urgent request of many leading citizens. Mlle. Rhea may be proud of her triumph in conservative Hartford, a city which is apt to treat a new star with considerable formality, until, as in her case, it is evident that she possesses dramatic genius. Rhea's Adrienne is exquisitely and purely womanly from beginning to end. Simple, natural, graceful, and bewitchingly lovely as she is on the stage, she leads the heart captive before she appeals to the intellect. The support, led by Mr. Harris, who played the part of Maurice De Saxe, was very good. The Michonet of Mr. McManus was very acceptable. Marie Fletcher was painstaking in the part of Mlle. Jouvent. In the greenroom scene, in the second act, Mlle. Rhea recited in French "La Belle Fille," by Deroulède, and Longfellow's "The Maiden and the Weathercock," both with fine effect. The curtain had to be raised at the finish of the second act to appease the plaudits of the auditors, and before it was again rung down, Mrs. Wren, a member of the co., but not cast in Adrienne, stepped forward and addressed Mlle. Rhea as follows: "I am requested by your co. to publicly thank you and our manager, Mr. Arthur B. Chase, for your uniform kindness to us during a season of nine months. We feel that on such an occasion as the present. It is only just to you both to tell the audience here assembled that you have since extended your former kindness by presenting to your co. the large receipts of this house to-night. It is seldom that star or manager love their co. as much or more than as well. And we can only say to you that although the public may admire you, we, who know you both, and, as Shakespeare says, have shared dangers with you, not only admire you as an artist, but love you as a refined lady, and as the floral emblems given to you to-night will show, we wish you 'good luck,' and plenty—plenty of success, artistically and financially. I believe if we possessed the fairy wand we would willingly transform into diamonds, every flower; but as that is impossible, accept our thanks once more." Mrs. Wren then embraced Mlle. Rhéa, and the audience applauded the while.

Items: It is an unusual thing for a manager to give his co. a benefit, but Manager Chase believes in rewarding a co. which has been so loyal to him and his star and so painstaking in their work. The receipts were about $1,200. After the performance a banquet was given Mlle. Rhéa and the co. at the Allyn House by Manager Chase, to which were invited a few citizens. Rhéa, Mr. Chase, Mr. Harris, Mr. Armour and others made addresses. Mrs. W. P. Mattoon, of this city, who did much toward bringing about the return visit of the co., was presented with a testimonial of thanks signed by every member of the troupe.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): After having been closed for over two weeks, this house will be re-opened on the evening of 8th, for three performances of Professor Thomas Spencer Lloyd's opera, Pompair, the original production of which was postponed on account of the death of the composer. Pompair will be given by the cast selected by Professor Lloyd, and the production will be given under the supervision and management of Professor Studley and George Frothingham, of the Boston Ideals. The gentlemen mentioned are at present rehearsing the co., and express themselves as gratified at the progress made. The advance sale of seats is large, and "standing room only" will probably be the rule during the engagement.

Music Hall (Geo. E. Oliver, manager): Closed. No announcements.

Levantine's Theatre (F. F. Levastine, manager). The comedy Muldoon's Picnic and a sparring exhibition attracted unusual crowds to every performance last week. For the current week an entertaining bill is offered.

Items: An Indian encampment and variety show under canvas is attracting large crowds to the circus lot on Hudson avenue.—John B. Doris' Circus is announced for 11th.—Mr. Leland has secured control of Music Hall for next season, and will consequently have a monopoly in the amusement line in this city.

MILWAUKEE.

The Grand Opera House: This edifice is rapidly taking on an entirely new aspect. The auditorium is very large, and will seat 1,700, with lobby for 300 more. The seats are of a new and elegant design, large and comfortable, for which let me thank Messrs. Nunnemacher and Marsh on behalf of the public. Mr. Marsh has just returned from his sojourn in New York with a long list of the best attractions to be on the road next season. This new house will be the centre of attraction and the pride of the city, as here one may attend the production of the legitimate and be assured that the entertainment is first-class.

Manager Marsh is also to treat the Oshkoshians to a line of such combs. as never before thought of that burg other than as a Phœnix which occasionally rose from its ashes. He will have a rich harvest there, however.

Schlitz's Park Summer Theatre (Isaac J. Litt, manager): Season is to be opened 6th by the Hess Opera co. in Fra Diavolo; 7th, Chimes of Normandy; 8th, Maritana; 9th, Bohemian Girl and Olivette, to be followed by Barlow-Wilson's Minstrels, Remenyi Concert co. and Thomas' Orchestra. The opening promises very favorable, and fine weather will draw crowds to this most delightful resort of a Summer eve. With the admission at twenty-five and fifty cents, thousands will regale themselves in the fresh air and beauteous surroundings. There is every accesory in the way of stage-fixtures for the proper setting of pieces, and the auditorium is entirely open; but it can be readily closed when occasion requires.

Item: Messrs. Shannon and Deutzer, of the Riverside Printing Co., have just published a handsomely bound Showman's Diary for three years, complete, good until 1887, to be given to their friends and patrons. Any one wishing a copy may drop them a line.

Arena: Coles' Mammoth Circus is billed for 18th.

ST. LOUIS.

Peopie's Theatre (W. H. Smith, manager): The Rentz-Santley Burlesque co. did a fine week's business, notwithstanding the counter-attraction of Barnum's Circus. Their opening house, May 27, was packed in every part. Rose Eytinge in Rose Michael, 4th.

Uhrig's Cave: An English comedy co., headed by Marlande Clarke, has been giving Hearts and Hampers during the week to light business. The regular Summer season opens 4th, with Ford's co. in Iolanthe. W. H. Seymour, Philip Branson, Charles F. Lang and Sam Reed are the gentlemen, and Letitia Fritch, Marie Bockel, Genevieve Reynolds, Louise Eissing and Clara Butler the lady principals. A full chorus and orchestra will be the adjuncts, and the Garden has been beautifully improved and materially altered. Les Manteaux Noirs and Rip Van Winkle will be produced later in the season.

Items: Barnum had an enormous week, the tents being packed at every performance. It is estimated that his receipts were $40,000.—Werk on the new Standard Theatre at Seventh and Walnut streets has begun, and the manager, W. H. Smith, goes East in a day or two. It is to be a vaudeville theatre, with a ballet feature, and much attention will be paid to the spectacular. It will be equipped with a sliding roof. Messrs. McElfatrick and Son, the architects and builders, say they will have it completed by the time set for the opening in September.—Lottie Elliott, the skipping-rope danseuse of the Rentz-Santley co., while dancing against time on Wednesday afternoon, fell in a fit and has not been able to appear since. Her physician warned her against such silliness.—Harry Pelkers, formerly of Pope's Theatre, and latterly of Stetson's Fifth Avenue, has been in town for the past week, visiting old friends, who are pleased to see him getting along so finely.—David Thomas, Barnum's press agent, is one of the most conscientious men in the business. He looks after every newspaper man to be found, and finds them. He is always attentive and courteous to the scribes.—The Pickwick Theatre opens week after next under Cuthill and Short's management, with Miss St. Quinten in a new musical comedy by Sam Steele, of Chicago.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): When Nat Goodwin, as Professor Pygmalion Whiffles, in Hobbies, in a sanguine mood, candidly announces his intention of acquiring easy fame and fortune by adapting original plays from prolific French and German soil, he is probably thereto incited by the example of these adroit plagiarists, Boucicault and Daly. The latter's 7-20-8 was the attraction throughout the week, and while handsomely mounted and admirably acted, failed to develop as a financial success. William Gilbert's enaction of the role of Signor Tamborini was one of the very finest bits of character acting seen here during the season. Carrie Swain, in Cad, the Tomboy, current week, finishes the season at this house. On Friday evening, 8th, she will appear in Mab, the Miner's Daughter, for Dan Clifton's benefit.

Heuck's Opera House (James Collins, manager): The trans-Rhenish element turned out in full force to see The Black Flag, and as a sequence both Ed Thorne and Bob Arthur have worn smiling visages the livelong week. The cast has suffered no material change since the play was produced at the Grand, with the exception of Russell Bassett and Harry Woodruff's substitution in the respective roles of Mr and Mrs. Nat Goodwin. Both of the new artists are conscientious in their efforts, and Bassett's satisfactory portrayal of a character made famous by Goodwin demonstrates his ability as a comedian. Young Woodruff, from the outset, proved a warm favorite. The week's business, financially, has been one of the most successful of the season. Manager Collins' benefit occurs 4th, with '49 as the attraction, supplemented by specialties of Buffalo Bill, Dr. Carver and Carrie Swain. The complimentary benefit tendered James E. Fennessy is fixed for 10th, which will be the final event of the present season.

Vine Street Opera House (James A. Douglass, manager): Ida May's Mastodon Minstrels entertained the frequenters of the Goldmine with an enjoyable programme, and the nightly attendance, while not alarming in its proportions, was sufficiently remunerative to satisfy both sides of the house. Manager Douglass, in view of his uncertain retention of the house, had declined to pay the somewhat extortionate license exacted by the recently enacted Russell law, and closed the season with the performance 3d.

Items: Manager James E. Fennessy, of the Coliseum, arrived from New York May 31.—Alice and Louis Harrison will dissolve their extended copartnership at the close of present season, when Louis, in company with John Gourlay, will star in an English absurdity called A Trip to Paris.—W. S. (Smiley) Walker, advance agent of Roland Reed's Cheek comb., is at present quartered at his home in this city, and so thoroughly has Smiley become impressed with Reed's ability "to hit 'em hard" next season that he has signified his intention of rejoining him.—The proprietors of the opera house at Frankfort, Ky., have secured the services of DeWitt C. Waugh to paint the scenery for their theatre.—Bonny Whitton, who has served at the old Wood's Theatre and afterwards at the Vine Street Opera House, in the capacity of master of properties, has been engaged for a similar position at John Havlin's new theatre.—Manager Josh Ogden, Ariel N. Barney, formerly of Haverly's staff, and E. N. Walcott, rather a lively trio, are here creating a veritable boom for Buffalo Bill's Wild West, and R. E. Stevens is performing the same kindly act on behalf of Cad, the Tomboy, as personified by Carrie Swain.—D. B. Hughes, of Heuck's, who has recently completed the drop-curtain for Havlin's new theatre, has also secured the contract for getting up the stock scenes of the same house.—Al Koster, for several years engaged as property-man at Heuck's and the Grand, and now acting in a like capacity at Boyd's Opera House, Omaha, Neb., is in the city visiting friends.—The Foxg's Ferry comb. No. 2 has closed a successful season, and Manager C. P. Shield and Lizzie Evans (Clip) are both in the city.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor and manager): The Thalia Opera co. opened a three nights' engagement May 28, producing The Prince Consort for the initial performance to a large and delighted audience composed of "the finest" of our city. Repeated encores did not seem to disturb the fair German artistes, who responded gracefully and sang admirably. Tuesday night The Merry War was given to a like audience, and with the same happy results. Wednesday, Prince Consort again. Should this co. visit us in the regular season they would be welcomed with big business, for it is the best comic opera orgrnization ever heard or seen here. Manag r Low will now renovate his theatre for the Fall season.

Providence Opera House (George Hackett, manager): Pauline Markham opened for three nights and a Wednesday matinee May 28. The play of Ruth Tredgett was not a success artistically, and the business was—well, I won't say, as I said I wouldn't mention it. They closed in Fall River at Mr. Hackett's other theatre 31st—sae and weary. Manager Hackett and Abe Spitz, late with Leavitt's Gigantean Minstrels, are to run a variety show during the month of June. Abe is in New York now organizing it.

Theatre Comique (Hopkins and Morrow, managers): Good business the past week and a good show. The following artists will appear week of 4th: George H. Wood, Irene Worrell, Parker Sisters, Flynn and O'Brien, Jennie Dunn, Morosco and Gardner, Olympia Quartette and Ben Gilfoil.

Sans Souci Garden (William E. White, manager): Opened May 28 with Rice's Comic Opera co. in Iolanthe. The grounds were beautifully decorated, and the illumination was very effective and pretty. The co. is a good one, and the orchestra composed of musicians that understand how to play. The houses were good all the week. Week of 4th, Fun in a Boarding School, with Lisetta Ellani in the cast. Rice's Comic Opera co. return and play The Sorcerer for one week.

Items: Hopkins and Morrow open the Colosseum at Rocky Point the last week in June. Billy Chase, a Providence favorite, will manage the stage.—Rice's Comic Opera co. are in Worcester this week.—Walter Eytinge, late of Margaret Mather's co., is temporarily sojourning here.—Robert Evans, of the Rice Opera co., wears a British uniform, given to him, he says, by the Governor-General of Canada.—Lizzie Ingalls concluded her engagement at the Theatre Comique 2d. She joins the Tourists Specialty co. after a few weeks' rest.—Dan Maguinnes begins his starring tour at the Fall River Academy of Music in his new piece, entitled Carrick-a-Rede.—Matt Brennan, agent for Fun in a Boarding-School, is passing Sunday in town.—Margaret Mather plays a week here next season.—Miss M. H. Mulle, the Boston soprano, is visiting here.—The Rice Opera co. has sung the opera of Iolanthe one hundred and fifty times.—James McElroy, late of the Minnie Foster co., is visiting his family in this city, and says that next season he will go with Reid's Lyons Mail co. as principal funny man. Jim is a good performer, and deserves success.—The Continental Guards of New Orleans give a performance at the Providence Opera House 21st.—Boston parties were here a few days ago looking for a spot to establish a museum on the plan of the late Bunnell's in New York.—J. K. Emmet comes here 19th.—There is a rumor that we are to have another variety theatre next season. Take care. A word to the wise, etc.

CHICAGO.

The McCaull Opera co. have given Strauss' Merry War all the week to splendid business at Haverly's. The taste that the public got of this delightful work when the Thalia Theatre co. were here, some months ago was a very important factor in filling the theatre to hear the opera done in English. The co. appeared to much better advantage than in The Queen's Lace Handkerchief. Mr. Carleton sang Count Spinola in grand style, and moreover did some creditable acting besides, which was unlooked for. Francis Wilson as Balthazar did some good comedy work, and if he continues to improve, will be a most valuable member of any comic opera co. Signor Perugini did not please particularly as Marquis Sebastiana. The gentleman is far too self-conscious to depict any character, and in singing is apt to flat too frequently for his audience's pleasure. However, he sang the Waltz song in Act II. in very good taste, and received a recall each evening. Of the ladies, Lilly Post was much the best; but it should be said, in justice to Mlle. Cottrelly, that she was a sufferer from a severe cold and could not by any means do herself credit. This week, C. B. Bishop in Strictly Business.

Rose Eytinge has appeared at Hooley's in two very good plays, which give her and the co. every chance possible to display their accomplishments. Miss Eytinge, as Rose Michel, was particularly good in the emotional scenes, but seemed to lack sufficient force for the special efforts. Cyril Searle was a very bad Pierre Michel, but the rest of the co., notably Horace Vinton, as De Bellevie, was acceptable. In Felicia, which was played the last half of the week, the whole co. did better, and Miss Eytinge appeared more like her former self. This week, Augustin Daly's Theatre co. begin a season of four weeks, opening in 7-20-8. The third week of Monte Cristo, at the Grand Opera House, has proved equally successful in point of attendance as the first and second, and there is little doubt but the piece could run from two to three weeks longer; but it must make way for other attractions. The objections expressed to James O'Neill's squeaky treatment of the most impressive speeches in the last scene are still good, no apparent endeavor being made to rectify them; but if this good actor prefers laughter from an audience instead of applause, truly I have no more to say on the question. The whole performance is most creditable to the entire co. and the management. This week, Tony Pastor's Variety co., to be followed by Selena Fetter, the new Kentucky star.

At McVicker's, the Church Choir co. have made a favorable impression among theatre-goers by their performance of Iolanthe. The singing is quite good, the chorus being fairly well trained; but the acting, alas! is something too remote for mention—in fact there is none. This week, Patience and Chimes of Normandy, and on the 11th, The Power of Money.

The play of Florinel, with Julia A. Hunt as the star, has been the attraction at the Academy of Music, and large audiences have been the rule. The play is rubbish, but Miss Hunt is an actress of considerable merit, and worthy of better things. Ethel Tucker is a young and very clever actress, who is quite out of place in such a play; but what little she has to do is done well. This week Barlow and Wilson's Minstrels, the other half of the famous Barlow, Wilson, Primrose and West Minstrels, and, if report speaks true, it is the better half.

The Ida Siddons Female Minstrels, which is really a very fair variety company, have drawn very large audiences to the Olympic, and will continue another week. The Lyceum and Criterion have been well patronized also, giving specialty performances; but there is no denying the fact that the tenting season, or, in other words, the circus arena, has taken many of the variety artists off the stage for the Summer. Speaking of circuses reminds me to say that the Hon. P. T. Barnum is with us this week, and Jumbo also. Mr. Barnum appears with the other attractions at each performance, and the great showman looks as though he had a goodly number of years yet to put in with "the biggest show on earth."

Items: William West and Fay Templeton-West spent their honeymoon in Chicago, the opera co. of which Fay is the star being left to wander alone for a week.—Fred Vokes is in town to organize a co., and has secured John Gourlay, Pauline Hall, Helen Dingeon and others. They open in Buffalo, 11th.—Catherine Lewis' chorus, who were stranded here, received aid from Joseph Jefferson and co., to the extent of $50 from the star, and $25 from the co., and the Monte Cristo co. also contributed $50, which enabled them to get out of town to their homes. The Actors' Fund was applied to but could not render any assistance.—Harry Sellers is in town ahead of Tony Pastor's co., and has billed the city almost as profusely as Barnum.—Haverly cancelled Jay Rial's Uncle Tom and put on C. B. Bishop. This was "Strictly Business," and the thanks of the community are in order.—John Muir, treasurer of the Academy of Music, has been confined to his home for a week past, with a severe cold, which has affected his eyes. Assistant Manager Kusel is taking in the shekels for the time being.—"Col." William Edings, who has had the management of Julia Hunt for some time, will introduce a new star next season in the person of Ethel Tucker, a clever and very pretty young actress who has made an excellent local reputation for two years past. She will appear in a play of the M'liss type.—John Dillon in States Attorney, is at the Criterion this week.—Katie Putnam is to play a Summer engagement in this city.—Haverly's Mastodon Minstrels follow Bishop.

PHILADELPHIA.

Profits: The season which closed last Saturday night, 2d, has been one of the most profitable ever known in this city. The net profits of the Chestnut Street Opera House are estimated at $30,000; the Chestnut Street Theatre, $25,000; the Arch, $20,000, and the Walnut, $15,000.

Chestnut Street Opera House: Will open next season Sept. 17, with Augustin Daly's 7-20-8, and then will follow, successively, Modjeska, the Union Square co., the McCaull Opera co., Mrs. Langtry, Aimee and her French Opera co., Henry Irving and the entire London Lyceum co., the Emma Abbott troupe, John McCullough, Henry E. Abbey's Grand Italian Opera co., with Nilsson and Campanini, Thompson and Hill's Boston Theatre co. in spectacular drama, the Boston Ideal Opera co., Lytton Sothern in his father's rôles, Mme. Janauschek, J. K. Emmet, Nat Goodwin and co., and other attractions. Zimmerman and Nixon have made a five years' contract with the Madison Square management, and will produce all their attractions.

Chestnut Street Theatre: Haverly's American-European United and Consolidated Mastodon Minstrels opened on Monday evening. A great deal of name and certainly a very excellent minstrel organization. The troupe remains only one week. The theatre will then be closed until the 18th, when Lisetta Ellani and co. will open a brief season in a piece entitled Fun in a Boarding House. The New York Ideals will follow. This theatre will open in the Fall with The Silver King, to be succeeded by Rhéa, Lawrence Barrett, Monte Cristo, Romany Rye, a grand spectacular play, Minnie Palmer, Denman Thompson, Minnie Maddern, Boucicault, Rice's Surprise Party, etc. During the Summer improvements will be made inside and outside. The lobby will be torn out and replaced with mahogany, inlaid with bevelled glass. The entire interior will be redecorated and repapered. All the seats will be re-upholstered, and there will be new carpets. Contracts have been entered into for over $5,000 worth of improvements.

Arch Street Theatre: During the vacation very many improvements will find their way into this popular resort. The attractions already booked are of a high order. Mrs. John Drew—the gods be thanked—will continue, as for the past twenty-one years, the manageress and lessee, and John J. Holmes, who stands well in the esteem and favor of all, will remain at his post.

Walnut Street Theatre: Messrs. Hall and Fleischman promise fine entertainments for next season. A long list of first-class attractions. This theatre is one of the very best theatrical properties in the city, and big piles of money have been made there. The work of getting the theatre into readiness for next season will begin at once. The appearance of the exterior will be radically changed. It is said that all the old, and certainly well-worn, scenery will be done away with.

Lyceum: Murphy and Donnelly have not yet decided upon their policy for next season. We think jolly John Donnelly is just the sort of a fellow to say, in the words of the immortal Crockett, "Be sure you're right, then go ahead;" but will Murphy listen? There's the rub. Those who dare to advise must certainly say, "No more miniature opera to inaugurate the season."

Arch Street Opera House: Bolton Winpenny is rebuilding this theatre the same size as before, and this by some is said to be a mistake. Mr. Haverly would have rented the building if it had been enlarged. A larger parquette should have been given, with another gallery and private boxes.

National: W. J. Thompson's Novelty co. appeared on Monday evening. This is the closing week of the season at this house.

Items: At the Chestnut Street Theatre the H. M. Pitt Comedy co. filled a date originally arranged for the Rankins.—Albert E. Schaible has severed his connection with the Arch Street Theatre, having been engaged as Treasurer of Rankin's new Third Avenue Theatre, New York. He is a clever fellow and generally liked.—James K. Keane, of Philadelphia, and Alice Roberts, of New York, both members of Mattie Vicker's co., were married in Pittsburg on the 21st.—A handsome new box-office will be built in the centre of the entrance of the Chestnut Street Theatre this Summer.—Joseph Grossfelder and Henri Laurent have formed a Comic Opera co.—New York Ideals—which will open at the Chestnut Street Theatre on the 20th.—The Manchester Guild concerts opened on Monday evening.—At the close of the current month stillness will reign in the theatrical world of this city. We are not a people who accord much patronage to the drama in mid-Summer, but are willing to welcome an early season, and the last of August will doubtless ring up several curtains.

ST. PAUL.

Opera House (L. N. Scott, manager): Sol Smith Russell, in Edgewood Folks, May 28, 29, drew good houses. Mr. Russell is a good comedian, and his mirth-provoking delineations were heartily enjoyed by the audiences. Co. very satisfactory. Mr. Russell is always sure of a warm welcome in St. Paul. Grand complimentary benefit to the widow of Col. Charles Hains, late manager of the Opera House, 4th, tendered by C. D. Hess and the full Acme Opera co., Commodore Davidson, owner of the house, and friends of the beneficiary. Faust will be given.

Market Hall: The great Thomas Festival, May 28, 30, three performances, proved a grand success. Brilliant and fashionable audiences packed the large auditorium at each performance. The great Thomas Orchestra, and the soloists, Mrs. Belle Colz, Mme. Rivé-King, Mrs. Humphrey Allen, Mr. Harvey, Mr. Remmertz and Mr. Wilrich, assisted by the mammoth St. Paul chorus, well drilled by Signor Jannotta, proved a great musical treat.

Wood's Opera House (Col. J. H. Wood, manager): Attraction week of May 28: E. T. Goodrich, in drama, The Gambler, supported by May Seymour and the regular co., a good olio, introducing Ben Williams, comic singer; Crimmins Brothers, Frank Lawton, James Green, Charles and Essie Crayon. Business has been exceedingly good; house crowded. Frank Jamison, a favorite at this house, assumed the stage management May 21. The Colonel has made a good appointment in Mr. Jamison.

Conley's Theatre (Edwin P. Hilton, manager) Good week's business; co. good. New arrival, Irene Sommers. Mr. Hilton, on the night of his benefit, was presented with a handsome and costly diamond ring by his many friends and admirers.

Item: Thomas W. Keene and Manager Will Hayden presented Mrs. Colonel Charles Hains with $50 for two tickets to the benefit.

BALTIMORE.

The theatres have all closed their doors, and the season is now over. Taken all in all, it has been a better one than we have had for quite a time. The attractions have been varied in character and in quality, though the good predominated over the bad, and the absolutely bad was but seldom seen. From the managerial point of view, the results, too, have been quite satisfactory, and the balance for most of them, if not indeed for all, is on the right side of the ledger.

During the vacation renovations will be in order. Already the carpenters and upholsterers are at work in the Holliday Street Theatre. The stage will be made higher and better fitted for scenic display, and some much-needed alterations in the private boxes and auditorium are in progress. At Ford's Opera House improvements are promised, and Sam Foot is hard at work getting the Academy ready for his Summer season of opera. Last year his venture was a success in every sense of the word. It is to be hoped that his efforts this year will meet with the proper recognition. The co. announced includes many well and favorably known names, and the repertoire is large and varied. Among other things we are promised La Perichole and Grande Duchesse, both of which have been strangers to us for some seasons.

Manager Kernan has fitted up a very pretty garden, and the second of the series of walking matches was started Sunday night, with some well-known local pedestrians on the track. Hughes won the first money last week, beating the others with apparent ease. Hart failed to score 500 miles.

Claire Desmond, better known at home here as Minnie Mahony, makes her debut at Ford's Opera House, 6th, in the Honeymoon, supported by R. L. Downing. Lew. Spencer has a benefit at the same house, 6th.

BUFFALO.

Academy of Music (Meech Brothers, managers): Tony Pastor, May 29, closed the regular season at this house very successfully, filling it from top to bottom. On the 6th Mlle. Rhéa gives a promised benefit to the Buffalo Press Club, and the indications are that it will be a bumper. Manager Chase and the Meech Brothers are endeavoring to make it the brilliant event of the season.

The Adelphi (Joe Lang, manager): Good business past week, with Dan Mason and Quilter and Goldrich as part of the attractions. The olio the present week contains Kelly and Murphy, Annie Morgan, Kitty Shepard and J. W. McAndrews. Business is fair.

Arena: Doris' Circus May 28 and 29, attracted the same uncountable numbers that this city always turns out.—Nathan and co. pitch tents 6th and 7th, and will likely follow suit.

Items: Wahle's Opera House is undergoing some necessary alterations. At the expense of a few less seats, the parquette will be altered so that all the seats will face the stage, instead of, as heretofore, a number being undesirable on account of having to turn half round to see the stage. The elevation from the stage to the rear seats will also be increased a foot.—Fred Vokes, who is in the city, has in rehearsal a new piece, In Camp, which he proposes to produce at the Academy next week.—C. G. Flint assumed the management of St. James Hall this week, paying a bonus to Carmichael and Grimard, who still have a three years' lease to run. Baker and Farron are home for the Summer. Farron still devotes his spare time to the study of the ins and outs of baseball.—Twenty District boys were in line Sunday night ready for the Rhéa diagram to be opened Monday morning. Number one had held the fort since Saturday.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): The two entertainments given by the Curtis Press Club of Columbus, May 30 and 31, were poorly attended. The co. is a good one and gave a very enjoyable performance; and the occasion being a benefit to the Cleveland Press Club, it is strange the attendance was not larger. Tony Pastor's Own co. filled out remainder of week to large business. His comb. this season seems to be stronger than ever before. The entertainment from first to last was first-class. The house will remain closed until next season, with the exception of an amateur performance or two during the Summer.

Academy of Music (John A. Ellsler, manager): Jumbo Davis occupied the stage May 28, 29 and 30, and drew crowded houses each night. His drama is something of the B'Gosh order, with a little more than the legitimate amount of blood and thunder in it. Sullivan's Female Mastodons failed to fill out remainder of week, having disbanded 26th. Hayliss-Kennedy Bright Lights, 4th, week; Rogers Comedy co., with Mattie Vickers, 11th, week.

Items: Treasurer Shannon returned 2d, after a week's sojourn in Pennsylvania.—Frank Finney will benefit at the Academy 11th.—The American Medical Association will give a grand reception and ball Opera House 9th.—Maurice Perkins, of the *Penny Press*, made a decided hit with his oration at the Press Club entertain-

—His mode of introduction was quite novel, he being fastened to a rope and dragged in by Manager Foster.—Miss Ober and Manager Foster were in the city last week, attending to a lawsuit resulting from an attachment made in this city last season by Mr. Martin, formerly business manager for Miss Ober, to satisfy a claim of $1,600 back salary. The trial has been postponed for three months, until after Miss Ober's return from Europe.

BROOKLYN.

All the theatres are closed for the season, and hence theatrical news is quite dull at present. The Grand Opera House will be open on Saturday night for a joint benefit to Alexander Simpson, treasurer; Lee Ottolenqui, secretary; Joseph De La Harpe, scenic artist, and Charles Pearsall, advertising agent. The drama of the Iron Mask, with Frank Roche and Annie Ward Tiffany as the principal rules, will be presented; to be supplemented with the balcony scene from Romeo and Juliet, with Fred Paulding as the ardent Romeo, and Helen Ottolenqui as the fair Juliet. Simpson deserves a rousing benefit, for he is one of the most gentlemanly and courteous treasurers in the profession.

On Tuesday, 11th, the Park will be opened for a benefit to Mrs. R. W. Crisfield, when Osmond Tearle will enact Hamlet, supported by the leading amateurs of Brooklyn.

Coup's Big Indian Wigwam continues open, and is doing an immense business. The show is a very good one, embracing a museum, a variety troupe, and a band of forty Indians.

Colonel Sinn will reopen the Park on August 27, with the Boston Bijou Theatre co. in Pounce & Co., B. E. Woolf's new comic opera, now the rage in Boston.

Manager McConnell will open Haverly's on the same date with The Silver King.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Tony Denier's Humpty Dumpty co. appeared May 28, 29 and 30 to very large business. A Madison Square Theatre co., in Esmeralda, 4th and 5th; Damrosch Orchestra, 6th.

Items: By an unfortunate accident, my report of the May Festival last week was not mailed in time to reach THE MIRROR for publication. It will not be out of place to give a short account of it here. Financially and artistically it may be pronounced an unqualified success. The profits of the season approximated $8,000. Of this the Philharmonic Society nets $500. The support which that organization gave was very satisfactory and was a surprise to the public. The orchestral work was beyond criticism, and the solo was most excellent. Altogether considered, the Festival was a success, and in all probability will do much to secure a regular musical season each Spring.—The opera of Allesandra Stradella was repeated at Turner Hall May 28, to very good business. The affair went off much more smoothly than on its former presentation. Mrs. William E. Foote's Leonore was an excellent effort. The support was very fair, and the chorus work really good.—The Opera Club is rehearsing Pirates of Penzance for early presentation.—The Coliseum and Comique are both running poor bills, and business is only fair.

ARKANSAS.

HOT SPRINGS.

Opera House (W. J. Slocum, manager): Last week was the second of the Collins co. They presented Ingomar Monday night, J. T. Malone making a splendid Ingomar, and Anna Boyle an excellent Parthenia. They were called before the curtain. Honeymoon followed Wednesday. As some of the cast were not up in their lines, it was not played as well as the others. The Serious Family followed Friday to a large and well pleased audience.

Items: Mr. Slade is sojourning here.—F. B. Warde is expected soon.—The Hanlon Bros. are here.—Manager Slocum spent a few days in Little Rock last week.—Gus Williams is on crutches, suffering with the gout.—It is rumored that the Collins co. will give the police here a benefit soon.—Evening of May 30, Gus Williams entertained the guests at the hotel he is stopping at for an hour with Dutch songs and recitations.—Mr. Levy, the roller-skater, is here.

CALIFORNIA.

SAN JOSÉ.

California Theatre (C. W. Williams, manager): The Palmer Dramatic co., from the California Theatre, San Francisco, including J. R. Grismer, G. W. Wessels, W. H. Thompson, C. Wilkins, Henrietta Osborne, Alma Stuart Stanley, Charlotte Tittel and others, played an engagement of three nights, beginning May 24, presenting Rose Michel on the first night and Michel Strogoff Tuesday and Wednesday matinee and evening. Both the plays were creditably put on, but the houses were light, owing to the excessively hot weather and the fact that there were numerous attractions other than the theatre. Mr. Grismer is a great favorite here, and draws well usually, but on this occasion circumstances were all against him.

Item: Phœbe Davis—Mrs. J. R. Grismer—was missed very much during the recent engagement of the Palmer co. She is at home nursing a young actor, now about two or three weeks old. She is quite as great a favorite here as her husband.

COLORADO.

DENVER.

Tabor Opera House (W. S. Morse, manager): Madison Square Theatre co., in Esmeralda, closed a successful engagement May 26. The receipts were about $4,000. W. J. Scanlan opened 4th, for one week.

Academy of Music (W. C. Hilker, manager): Dr. Damrosch opened 28th for one week, to fair houses, the latter part of the week. On account of inclement weather, Monday and Tuesday nights' attendance was poor, house being not half full. Elliott Barnes in Summer Boarders, 4th, week.

Items: Ed E. McArdle, advance agent of Summer Boarders, is in the city. He is engaged for next season by Edwin Brown, in Field of the Cloth of Gold.—W. S. Morse, manager of the Tabor Opera House, is sojourning in Salt Lake City this week.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Esmeralda, by Madison Square co., was playing to big houses May 26, 27, 28. The house will be closed next week. W. J. Scanlan is billed for Friend and Foe, 11th, 12th, 13th.

Foster's Zoo (Ned Foster, manager): Regular co. in The Danites for this week; moderate business.

The National is doing a fair business with old co.; nothing new.

Item: The Ensign Comedy co., which played last week at Foster's Zoo, in Rooms for Rent, is still here. Rumor has it that they are stranded.

COLORADO SPRINGS.

A Madison Square Theatre co., in Esmeralda, played to a large house, 1st

CONNECTICUT.

NEW HAVEN.

The Professor at Carll's, May 29, and Callender's Minstrels, at the Grand, 31st, drew good houses; but our season is over, practically, although Mishler's Equine Paradox comb. will do well week of the 11th.

WATERBURY.

Opera House (Jean Jacques, manager): A Madison Square co., with W. H. Gillette in the Professor, filled the house with a delighted audience May 30. Callender's Minstrels drew only a fair house 1st, but gave very good satisfaction. Nothing booked for nexs week.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): The house being closed for the season, Manager Delevan is making arrangements to enlarge his stage room. The addition will be devoted to six new dressing-rooms, enlarging the property department, and making other improvements to his already well-appointed stage. The whole house is to be newly carpeted. Manager Delevan will spare no expense to make companies and the public satisfied with his management. His intention is to limit bookings to two entertainments a week.

DAKOTA.

FARGO.

Opera House (A. S. Capehart, manager): The Thespian ex. played Saratoga May 27 to a fair house. Our Boys was presented in poor style 18th and 19th. Hess Acme Opera co., producing all the favorite operas, 21st, week, to large and fashionable audiences. Thomas W. Keene in Richard III. 23th and 24th; crowded houses; best of satisfaction. Edouard Remenyi is booked for 31st; Phœbe McAllister will return 3d and 4th; Sol Smith Russell in Edgewood Folks 1st and 2d; Callender's Georgia Minstrels 13th and 14th; Barlow-Wilson Minstrels 17th and 18th.

Items: Your correspondent is informed that the Hess Opera co. cleared $4,000 at Winnepeg, Man. They return there for another week.—The Opera House is being papered and other improvements made.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): closed.

Ford's Opera House (John T. Ford, manager): Only performance announced: Mrs. Adeline Duval Mack and pupils in a mixed programme.

Theatre Comique (T. E. Snellaker, manager): John J. Riley in Si Salem, with Nac-Nac Dancers.

Items: At Driver's the great attraction this week is Carlo Benedetti.—No change at Abner's.—Several new things at Dime Museum.—Elvah Davis, a young and beautiful lady of this city, makes her first appearance on any stage at Ford's Opera House, Baltimore, 6th, as Violante in The Honeymoon, which will be given for the benefit of Miss Mahoney, of that city, as Juliana. R. L. Downing will be the Duke Aranza.

GEORGIA.

ATHENS.

Manager Jones tells me he has some first-class cos. booked for next season. He hopes to be in New York this Summer. Should you meet him, you will find a stirring, energetic man. A literary friend of mine thinks a splendid drama might be woven from Miss Braddon's "Joshua Haggard's Daughter," with Joshua, the stern, unyielding Puritan, as the central figure. By the way, why should not the hundreds of MIRROR correspondents form a Correspondents' Fund for the aid of the Actors' Fund? Your correspondent stands ready to aid, in his humble way, such an undertaking.

ILLINOIS.

ROCKFORD.

New Opera House (C. C. Jones, manager): Charles A. Gardner in Karl gave a fair performance May 29 to good business. The co. close season next week in Milwaukee. The Camilla Urso Concert co. appeared 5th to a fair house.

STERLING.

Academy of Music (Chamberlin Brothers, managers): Professor Mountz's Concert, assisted by Mrs. Kate Wilson, of New York, to good house. C. A. Gardner in Karl to large house will play a return engagement in October.

Items: Van Amberg's Circus 8th.—C. A. Gardner's Karl co. will be in New York 10th. Mr. Gardner will spend his Summer vacation at Waukegan.

AURORA.

This has been a week void of amusements; nothing prospective. Now would be a good time for cos. having open time out of Chicago or en route there to book here. Our people patronize shows liberally when they know the season is about over. No circuses billed, and none expected until September. W. H. Watson, of the Plumb Opera House, Streator, Ill., informs me that applications for time from leading cos. are pouring in upon him thick and fast, and what is not at all unnatural, they all inform him that they saw his "ad." in THE MIRROR.

LINCOLN.

Gillett's Opera House (W. W. Stokes, manager): Grace Cartland co., May 28, 29 and 30, to light business. Unequal Match, Fanchon and Camille were produced. They finish the season in Chicago. This co is a favorite here, but bad weather and society events interfered.

ROCK ISLAND.

Opera House (Ben. Harper, proprietor and manager): Nothing in the shape of dramatic entertainment has been offered during past week.

Arena: Cole's Circus appeared May 30. Average attendance at both performances.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Amusement matters have been quiet for some time past, but the monotony was broken on May 29 by the appearance of Elliott Barnes' Summer Boarders. Damrosch's Orchestra 7th.

Item: Dr. P. A. Marks is successfully managing the Rackett Family through some of the neighboring towns. The Racketts are a whole show in themselves, giving some of the finest renditions on brass and string instruments, while the Misses R. appear in vocal selections. The Doctor has the vocal wonder, Master Charlie Wallin, with him. The lad is wonderfully clever is his imitation of Emmett's songs.

INDIANA.

INDIANAPOLIS.

Park Theatre (Dickson and Gillman, proprietors): This house opened as a vaudeville theatre 4th with the following billed: Kelly and Ryan, Fanny Beane, Charles Gilday, the Edwards', St. George Hussey, Turner, Welch and Harris, Pauline Batcheler, Mons. La Haire and Ida May. The theatre has been remodeled somewhat and put in splendid condition throughout. The prices of admission are 15c., 25c., 35c. and 50c.

Zoo Theatre (Gilmore and Dickson, proprietors): The following will appear during week of 4th: Harrington and Johnson, Larry Tooley, Golden and Drayton, Murray and Murphy, Jennie Welch, Ophelia Starr, Annie Perrie and Eva Lester. Performance concludes with Muldoon's Picnic to Coney Island.

Items: The Grand and English's are both closed.—James V. Cook, Manager Dickson's assistant, will benefit at the Grand Opera House 14th. His friends have combined to make it a success, both artistically and financially. A number of first-class artists have volunteered.—Al Lipman's Dramatic co. will organize in few days and go into active rehearsal. They appear here July 4 and during the entire week of the August encampment.—Mrs. Will O. Wheeler (Nimmie Kent) is at home for the Summer.

MEXICO.

Opera House (A. C. Armstrong, manager): Cora Van Tassel's Hidden Hand co. played to a highly appreciative audience May 31. Miss Van Tassel played Capitola in good style, while Edwin Young played Wool very funnily. The co. was good.

RICHMOND.

Thorne's Black Flag comb. cancelled their date of 4th. E. H. Shute took possession of the Grand Opera House May 30. Dobbins Brothers' counsel advised them to begin suit immediately, but they are undecided as yet. They are giving their entire attention to booking for their new Opera House, which will be ready by the opening of the season. James Dobbins will be in New York next week to do his booking out of ninety companies that have played here this season. Dobbins Brothers had seventy-five. Mr Shute will manage both the Phillips and the Grand unless he is deposed by law.

IOWA.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Theodore Thomas' Orchestra gave one of the most enjoyable entertainments of the season, May 26. The house was filled to its utmost. All the surrounding towns were represented by large delegations composed of their most influential and cultured citizens. The concert was highly appreciated by the enthusiastic audience. The programme was made up of the finest selections from the most noted composers. The piano selection given by Julia Rive-King received the applause it merited; also the vocal solo by Mrs. Belle Cole. This closes the theatrical season proper in this city; but a few first-class attractions are booked for appearance before the closing of the house for repairs. Bookings for next season show choice selection and limitation. The Doctor of Alcantra was given by home talent, 1st and 2d, for benefit of the Cedar Rapids Boat Club.

Arena: Cole's Circus will give some variation to amusement-lovers, 8th.

Item: Assistant Manager D. I. Schneider is furnishing a suit of elegant rooms in the opera house for his own special benefit.

DUBUQUE.

A number of Prof. B. F. Peters' appreciative friends and admirers tendered him a complimentary concert May 31, which was largely attended. The entertainment was a rare musical treat. All the finest choruses were selected from the late Festival Concerts. Prof. Peters and wife departed 1st for Indianapolis to spend the Summer months. The Camilla Urso Concert co. comes 9th. Tony Denier's Humpty Dumpty co., 13th.

Arena: The Anglo-American Circus is finely papered for 16th.

Item: The Tony Denier engagement will perhaps close the Opera House season of '82 and '83.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Nothing booked this week. Ford's Opera co. was to have played here to-night (31st), but cancelled for some reason.

Items: Manager Hughes spent Decoration day in Des Moines.—General Belknap delivered the oration here Decoration day before a large crowd, although the rain kept a great many away.—Messrs. Hughes and Radasch are figuring for another fine musical attraction—this time for the Fourth of July.

OSKALOOSA.

Masonic Opera House (G. N. Berchler, manager): Ford's Comic Opera co., 23th, did good business, notwithstanding we had our usual rainy day. Iolanthe was rendered to the entire satisfaction of the audience. Tony Denier, 27th, will probably close our season.

MUSCATINE.

Olds' Opera House (J. W. Olds, manager): Tony Denier's Humpty Dumpty is booked for 11th, and will do good business as ever. Have had no entertainment for a month. Chicago Church Choir later in the month.

KANSAS.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): Dr. Leopold Damrosch, with his grand orchestra, came May 26. This is naturally a musically inclined town, and a full house greeted the entertainment. All spoke very highly indeed of the performance throughout. The piano recitals of Madame Theresa Carreno were particularly brilliant. The engagement was probably the most successful played at the house this year.

Topeka Opera House (L. M. Crawford, manager): Tony Denier's Humpty Dumpty by a specialty co. came May 31. Business paying. Specialties immense.

Item: Manager Crawford returned from his business trip to New York to-day (31st). He reports a very successful visit.

LAWRENCE.

Bowersock Opera House (W. F. March, treasurer): Elliott Barnes' Summer Boarders 21st to splendid business, but the piece failed to "catch on." This is the last regular entertainment of the season at this house. The management intends to fresco the interior and reseat the entire auditorium with improved upholstered chairs. The past season has been a successful one, and great praise is due the management for its untiring efforts to please.

KENTUCKY.

LOUISVILLE.

Carrie Swan closed a fair engagement at Macauley's on the 2d. This ends the season, which has been a very successful one. Manager Macauley will proceed at once to make alterations and improvements at his theatre, which will reopen August 13, with a Madison Square attraction. The Opera House will also be under his management.

The Buckingham also closed season.

It is said that Eugene Elrod, the popular treasurer, won close on $25,000 during the races here.

LEXINGTON

Lexington Opera House (R. B. Marsh, manager): The Wilbur Opera co. gave a rendition of Iolanthe, May 28, to a large and appreciative audience. The support is not as good as that on a former visit. Strephon and the rollicking tenor Earl would add much to the pleasure of their hearers if they would improve their enunciation. The Wilbur Opera troupe is a favorite in Lexington.

MAINE.

BANGOR.

Herne's Hearts of Oak, May 29 and 30, and 1st and 2d, with matinee 2d, to rather light business. The co. is a very strong one and surely deserved better patronage. Mrs. Langtry, 4th, as Galatea, to an immense house. Around the World in 80 Days, 8th and 9th.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (J. C. Orney, manager): The only event of the week was a concert of war songs given evening of May 30, for the benefit of the Charity Fund of the G. A. R. Post. Some music popular during the late war was rendered acceptably; but the occasion was marred by the introduction of German soldier choruses, which, however good in themselves, were decidedly inappropriate for the evening. Then, again, the conductor failed to arouse enthusiasm in the audience sufficient to induce them to participate in the chorus singing, and the affair was not a success—except financially. The G. A. R. netted $150.

Arena: Forepaugh's Circus 11th.

Item: The directors of the Opera House have elected Joseph C. Orney, manager, in place of Walter Clifford, managing director, resigned. The choice of Mr. Orney is a wise one, for he is energetic and a favorite, not only with the theatre-going public; but with showmen, and his selection is a guarantee of the future popularity of the house. Mr. Clifford will be missed by many patrons.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): The dramatic season closed May 31, with the appearance of Mrs. Langtry in Galatea to a large house.

LYNN.

Odd Fellows' Hall: The Ruggles Street Quartette, a fine vocal organization from Boston, assisted by Bessie Gilbert, cornet soloist, of this city, and Leland Powers, Reader, appeared in concert May 30 to a good house. Mr. Powers' reading of the comedy of David Garrick was very satisfactory and was a revelation to many church people who had never learned anything of the "divine art."

Items: I forgot to mention in my last that Aldrich and Parsloe were among the number that drew large houses last season.—There will be a variety and athletic exhibition at Odd Fellows' Hall 4th.—Manager Rock will manage the Bijou Theatre co. during a four weeks' tour of the Eastern circuit.—Mrs. Frances Hodgson Burnett will spend the Summer at this place.

SPRINGFIELD.

Gilmore's Opera House (D. O. Gilmore, proprietor): Rhéa as Beatrice to a full house 2d. Audience highly pleased. The acting was deserving of the highest praise. It was the first time this actress had been seen in comedy in this city.

WESTFIELD.

Music Hall (P. W. Howe, manager): Madison Square co. in Professor May 31. Fair business. The performance was a delightful one.

FITCHBURG.

Opera House (A. Whitney, manager): Hall's Boston Concert co. gave a fine entertainment May 26 to a small house. Mlle. Rhea in Much Ado About Nothing to a fair house 28th.

Item: During the season about closing we have had over sixty cos.

FALL RIVER.

Academy of Music (George Hackett, manager): The Lyceum Dramatic co. hashed up Belphegor, the Montebank, May 29, to poor business. Lizzie May Ulmer came 30th, and played '49 for the third time this season to very fair business. William Holland assumed the role of Old '49 for the second time with fair success. Pauline Markham, in her "beautiful romantic drama," Ruth Tredgett, 31st, to light business. The play is not worth the paper it is written on; co. good, bad, and indifferent.

Arena: Forepaugh's Circus comes 13th, and Doris announces his intention of making a stand here.

Items: Dr. Heidemann's Museum has drawn good attendance the past week.—Charles Burton will manage Collier's Lights o' London, No. 1, next season.—Lizzie May Ulmer closed a forty-one weeks' season May 30.—George T. Ulmer was unable to play the last two nights, as he was suffering severely from an abscess on the neck. Friday morning he was much better, and was able to leave for New York that night.—Manager Hackett has Maggie Mitchell at his house in Providence, and Manager Low Annie Pixley during Thanksgiving week.—Mrs. Mary A. Livermore lectured here 28th.—The season, which has been the most successful we have ever had, closed 21st. We have had ninety-eight cos., giving one hundred and forty-one performances, of which ten were matinees. Five have played return engagements and one three. Twelve cos. have played two-night engagements, one a three-night, one a four-night, and two a week each. There have been sixty-one dramatic, eight minstrel, eight concert, five comic opera, and sixteen miscellaneous engagements. The three largest houses have been drawn as follows: Mary Anderson, March 1, $955; Joseph Murphy, April 9, $916.30; and Jumbo Davis, Sept. 13, $914.80. Full houses have been drawn by Herne's Hearts of Oak, two nights; Lawrence Barrett, Frank Chanfrau, Smith's Furnished Rooms, Annie Pixley, Boston Theatre co. (four engagements), Hazel Kirke, Oliver D. Byron, Squatter Sovereignty, Hague's Minstrels (two nights), Gus Williams, Nick Roberts' Humpty Dumpty, Black Crook, Frank Frayne, Carrie Swain; Thatcher, Primrose and West's Minstrels, Thomas W. Keene, Mary Anderson, John McCullough, Margaret Mather, Jumbo Davis, Lotta, Messiah, Equine Paradox (eight performances), Lights o' London (three nights), Monte Cristo, Only a Farmer's Daughter, Barlow-Wilson Minstrels, Den Thompson, John A. Stevens, Hanlon Brothers (two nights), and Haverly's Mastodons.

MICHIGAN.

DETROIT.

Garry Hough's benefit took place at the Detroit on May 30, but was not largely attended, as the rain fell in torrents. A large number of seats were sold which were not occupied. The Harrisons played a matinee and evening performance, 2d, both of which were barely attended. Owen Fawcett does Dodging the first three nights of the present week.

Dan and Josie Morris Sullivan played Shiel Agar at Whitney's the last three nights of last week, to almost empty houses. The play is not very good.

J. W. Ransone, in Across the Atlantic, played a good engagement at the Park last week. Havlin's Fogg's Ferry, with Lizzie Evans as Chip, holds forth the present week.

J. P. Hill manager of Waldeman's Opera House, Newark, N. J., arrived here last week for the Summer. W. H. Power, manager W. J. Scanlan, also arrived last week for the Summer.

Louis Harrison, John Gourlay and Charles Overton, of the Harrisons' co., sail for Europe at the close of their season. C. O. White writes that he has booked a large number of attractions for his new theatre here.

COLDWATER.

Tibbits' Opera House (R. S. Tibbits, proprietor and manager): The Harrisons in Photos, May 31, were greeted by a small audience; but those who were present were amply repaid, as it was the first performance of the kind ever given here. The Harrisons will hereafter be welcome visitors.

Callender's Minstrels, 8th; poor house.

ANN ARBOR.

Grand Opera House (A. J. Sawyer, manager): May 28, Dan and Josie Morris Sullivan, in Shiel Agar, to expenses. Louis and Alice Harrison, in Photos, June 1, sustained their reputation before a good-sized audience.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Sol Smith Russell in Edgewood Folks, May 24 and 25, to good business. The Thomas May Festival 29th and 31st and matinee 31st, to large and fashionable houses. The concerts were a success financially, but the same cannot be said of them artistically. Tony Pastor, 12th and 13th: Fay Templeton, 24th, 25th and 26th.

Pence Opera House (Col. J. H. Wood, manager): Frank Jones, Alice Montague, George A. Thompson and the regular co. in the Black Hand, week of May 28, to good business. Next week: Vacup; or, the Peddler's Boy.

Items: Manager Conklin left May 31 for New York and other Eastern cities.—Charles E. Locke, manager of the Thomas Concert co., lost $7,000 while here. It was picked up, however, by a Mr. Henderson, who restored the precious soul to its owner, who showed his appreciation by offering him two passes to the concert. Mr. Henderson is going to preserve these passes in alcohol.

WINONA.

Philharmonic Hall (Grey and Russell, managers): May 24, Haverly's New Minstrels to crowded house. Fine band and orchestra. Finale, laughing chorus, very tame, dogs excellent. Not as good an entertainment as Haverly usually sends us. C. H. Smith's Double Uncle Tom's Cabin, 29th; crowded house; fair show of the kind.

Arena: July 30, W. W. Cole's Circus.

NEVADA.

CARSON CITY.

Opera House (John T. Priddey, manager): Madame Janauschek May 23 in Mother and Son, and 24th in Marie Stuart. Business good both nights. Madame Janauschek proved worthy of her high reputation as an actress, and her principal support, Chaplin and Stuart and Misses Monk and Brooks, did excellent work.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Mlle. Rhéa, in Much Ado About Nothing, drew a large house May 29. Although the audience were well satisfied, they would have been much more so with a different play. Mrs. Langtry drew but a small house 2d.

NEW JERSEY.

JERSEY CITY.

Academy of Music (Theall and Williams, managers): The H. M. Pitt Comedy co., billed for May 30 and 31, failed to keep their engagement. There had been quite an advance sold, and the absence of the co. caused disappointment and trouble. Thatcher, Primrose and West closed the house for the season 1st and 2d to good business and great satisfaction. Their "edition" of the Mascotte is well done. The management of the house will change with the end of this season, it passing under the control of James M. Wakefield on Sept. 1.

NEWARK.

Dan Sully's comb. are at Waldmann's for the week. A testimonial benefit will be given the house employes on the 18th.

Lester, of Lester and Allen, lost his watch while playing here week before last. It was recovered on May 31, and the thief, Tom Ford, an old property-man, was arrested, tried and sent to Trenton for eighteen months.

Ada Gray had good business afternoon and evening of Decoration day. East Lynne was the play. The Park has closed for the warm months.

NEW YORK.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): During the season just closed about fifty cos. have visited us—a much smaller number than came last season, and business has averaged better. In this THE MIRROR reform shows itself. We have had all the Madison Square successes, together with Kate Claxton, the Tourists, San Francisco Minstrels, Janauschek, Rose Eytinge, Margaret Mather and Fred Warde, besides a goodly number of lesser lights. These made altogether an agreeable season, and gave us strength to survive, as we were Uncle Tommed three times, to say nothing of a visit from Jumbo, the Uncrushed Joslin. The perennial talk of "New folding opera-chairs" has begun; but it is bound to die early. Nobody will listen to it. Improvements will be duly chronicled from time to time.

Arena: Will Beebe, Emo's second violinist, joined Nathan's Circus, May 28. The tents will be pitched here 16th.

ROCHESTER.

Grand Opera House (H. P. Lehnen, manager): The only attraction the past week was Tony Pastor's comb., which drew a packed house May 28. The co. is a good one, and they did their work in such a manner as to leave no cause for complaint. Nothing booked.

Corinthian Academy of Music (Arthur Leutchford, manager): Closed, except to local entertainments, the entire past week. We are to have the Harrisons in Photos 8th and 9th.

Arena: Nathan's Circus, May 29 and 30, did a poor business, which can be charged to the terrible weather, as it rained continuously while they were here. Doris' Aggregation appeared May 31, afternoon and evening, and the tents were crowded at each performance.

CATSKILL.

Prof. A. H. Williams, a young elocutionist of Albany, gave readings to a select audience at Court House 1st. The past month has been almost a blank in theatrical doings. No attractions billed for week to come.

Arena: Doris' Circus at Hudson 7th.

BATH.

Opera House (M. C. Purdy, manager): Closed for the Summer. Several first-class attractions booked for coming season.

Arena: Nathan and Co.'s Circus, with Dan Rice as the leading attraction, will appear 13th; Forepaugh's later in the season.

BROCKPORT.

Arena: Nathan's Circus, May 31. Attendance small, on account of rain. No ring was made. A variety performance was given in a small tent. This party is in hard luck, having struck rain storms for the last two weeks.

SCHENECTADY.

Union Opera House (E. W. Moore, manager): This house closed the season May 31 with Hazel Kirke to a small audience. The piece gave satisfaction, but not so much so as the Couldock-Ellsler co. on two previous occasions. The house will undergo some necessary repairs this Summer.

Arena: The only event ahead in the amusement line is Forepaugh's Circus,

ELMIRA.

Opera House (W. E. Bardwell, manager): Robson and Crane gave a pleasant and novel rendition of the Comedy of Errors, 1st, to a full house. Support was excellent and audience delighted.

Items: The past season at the Opera House has been a grand success, and such artists as Anderson, Lotta, Keene, Warde, Salsbury, Goodwin, Claxton, O'Neill, Janauschek and lesser lights have made it so. The galaxy of stars and combinations that appear on the roll would satiate the appetite of the amusement-loving people of a city twice this size. The financial record stands as follows: Total receipts, $27,325; total performances, 60; average, $458.75; largest receipts, one performance, Thatcher, Primrose and West's Minstrels, $1,396.40; smallest, F. B. Warde, $115.25 (in consequence of the advent of McCullough). THE MIRROR's one-night-stand reform has greatly increased the returns of this over any previous season. Your correspondent returns thanks to Manager Bardwell and his efficient corps of assistants for courtesies extended during the year, and wishes each a pleasant vacation. Clem Bainbridge stopped over a day, en route for Chicago, to join Daly's co.

CANANDAIGUA.

Arena: Owing to inclement weather, Nathan and Co.'s Circus attendance was quite meagre May 28. J. B. Doris' Circus, 1st, gave the best satisfaction to large audiences. Forepaugh billed for August 23.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): The season closed Saturday evening, May 26, with Esmeralda, to a fine audience. The season, as a whole, has been a very successful one financially, and the amusement-loving people of Jamestown have been furnished with many fine entertainments. Some eighty performances have been given since the season opened, and, with few exceptions, they have been very well patronized. Manager Allen is now in the metropolis securing attractions.

OLEAN.

Opera House: Professor O. R. Gleason's Great Horse Show, May 30 and 31, to small houses. In fact, on the first night, there were not enough people to warrant a performance, in consequence of which their money was refunded. The performance given was very good.

Arena: Nathan's Circus, 20th. Forepaugh is headed this way. The people are anxiously waiting for his appearance, and hoping that he will be able to give all of his show this year, as he was unable to have any parade and gave only one performance last year on account of the depth of the mud.

SALAMANCA.

Opera House (Hudson Ansley, manager): Nothing past week. Nothing booked. Signor Le Cardo, magician and ventriloquist, and specialty co. have been resting here for the past six weeks. They open a Summer season at Cuba, N. Y., 11th. The party consists of Signor Le Cardo, Nora Rodgers, mesmerist and aerial sleeper; Walter Gibson, facial artist and comedian, and Billy Ellis, female impersonator.

OHIO.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Carrie Swain will appear as Cad, the Tomboy, and Mab, the Miner's Daughter, 14th and 15th, for the joint benefit of Manager Frank A. Comstock and Treasurer Gus Stevenson. As both gentlemen are deservedly popular, business will no doubt be good.

Arena: Buffalo Bill's Wild West comb. will show at the Fair Grounds 15th and 16th.

Item: The Curtis Press Club excursion from Cleveland to Columbus, 24th, was in good shape, and report a splendid time. The weather did not benefit the Cleveland boys to any great extent financially.

DAYTON.

Music Hall (Larry H. Reist, manager): The season at this house is closed, although Tony Pastor is booked for August 27. The past season has been a very successful one, both artistically and financially. Manager Reist has favored the public with the best attractions on the road, and from the bookings already made for next season, I can but predict a more successful one, opening Sept. 10, with the original Madison Square co. in Young Mrs. Winthrop.

Memorial Hall, Soldiers' Home (Larry H. Reist, manager): The members of the stock co. have, with few exceptions, arrived, and the season opens 9th, with an Unequal Match, Katherine Rogers as Hester Grandcourt, and the full strength of the co. Pygmalion and Galatea will be presented 9th.

Arena: Cody and Carver's Wild West, 19th and 20th.

Items: Manager Reist has, to date, made arrangements for twenty-eight excursions to the performances at the Home during the Summer.—Miss Wilkinson (Uncle Isaac) has been engaged as leader of the orchestra at the Home.—J. Ogden, in advance of Buffalo Bill, is in the city.—Harry Hamlin, of the Grand Opera House, Chicago, has been in the city for several days with the Chicago Polo Club.—THE MIRROR is for sale at all the leading news stands every Saturday.

AKRON.

Academy of Music (W. G. Robinson, manager): Nothing for the week just closed. Mattie Vickers opens as Jacquine, a Tramp's Daughter, 9th. Jean Hosmer begins a three nights' engagement, opening in Lucille Bergia.

Item: N. C. Chilcott, late of the Salvini co., is at home for a few weeks' rest. He sails for London July 29, whither he goes in support of Mary Anderson.

TOLEDO.

Wheeler's Opera House (George W. Hills, business manager): Barlow-Wilson gave the finest minstrel performance May 27 we have seen for some time. George Wilson is the best end-man in the business. The two of the Clipper Quartette and that of the Four Aces deserve special mention for originality. On account of disagreeable weather the house was only fair.

SANDUSKY.

Biemiller's Opera House (Wm. J. Stuffel, manager): The Building of The Ship was rendered May 30 before a splendid audience. The solos by Mrs. Ford, Frances Heywood and Messrs. Spindler and Wainlich were very fine, and the choruses have never been surpassed in Sandusky. This cantata, by Barrett, is a magnificent composition, and we hope to be favored with a representation in the near future.

MASSILLON.

Bucher's Opera House: May 30, 31, and 1st, Hillsdale Spy, a new military drama, produced for the benefit of Hart Post, G. A. R. Full house each night. Hillsdale Spy is by the author of M'Chette, which the Agnes Wallace-Villa comb. have been playing the past two seasons with good success.

PENNSYLVANIA.

HONESDALE.

Opera House (W. J. Silverstone, manager): John Thompson, in Around the World, appeared May 28 before the smallest audience of the season. Hi Henry's Minstrels appeared 2d to a big house. Hi Henry disbands here after a season of forty-one weeks—the most profitable season he has yet had. Burbank, the electrician, is booked for 11th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Robson and Crane in Comedy of Errors 28 to large business.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Booked: Wilbur Opera co. 15th and 16th in Olivette and Mascotte; second appearance since May.

RHODE ISLAND.

NEWPORT.

Theatrical business very quiet for the present. The Opera House will remain closed until the 18th, when the Equine Paradox commences a season. A number of first-class attractions are expected at the Casino Theatre this Summer. Kate Claxton has engaged the house for August 29.

TENNESSEE.

NASHVILLE.

Grand Opera House (J. O. Milson, manager): Carrie Swain, with good support, appeared during the past week in Cad, the Tomboy, and Mab to very large and enthusiastic audiences. Her singing and dancing captivated the sympathy and good feelings of her audiences. She has become quite a favorite with our theatre-goers.

Masonic Theatre (J. O. Milson, manager): The Fay Templeton Opera troupe played their usual repertoire of comic operas during the past week to fair houses only, the outside excitement and attractions in the Grand Military Drill seeming to detract patronage.

Items: The season is closed at both houses.—J. O. Milson, in connection with several enterprising capitalists, has incorporated the Nashville Theatre Company, with a view of erecting a new Grand Opera House, supplied with all modern improvements. This will be welcome news, not only to traveling combs. hereafter visiting us, but to the public.—Elma Delaro has returned to New York. While visiting here she received by mail from the manager of the Grand Opera House of Melbourne, Australia, a splendid offer for a year's engagement in opera there.

VIRGINIA.

RICHMOND.

Theatre: (W. T. Powell, manager): The season at this house, which closed last week, has been financially beneficial to the manager and to visiting companies. There were some combinations that drew small houses, but they did not deserve better. The following is the list of attractions. Claire Scott, C. B. Bishop, Barlow-Wilson Minstrels, Woodson and Allen Minstrels, Ada Gray, Alex. Caufman, My Partner, James O'Neill, Ford's Opera co., Haverly's Minstrels, The Professor, Lights o' London, Hearts of Oak, Furnished Rooms, Salsbury's Troubadours, Mr. and Mrs. Chanfrau, Esmeralda, Wilbur Opera co., Janauschek, Abbey's Uncle Tom's Cabin, Tony Denier's Humpty Dumpty, Carrie Swain, The Tourists, Callender's Minstrels, Marion Elmore, Barry and Fay, Charlotte Thompson, M. B. Curtis, Gorman's Opera troupe, Rose Eytinge, Robson and Crane, Gus Williams, Hazel Kirke, Baker and Farron, F. B. Warde, Annie Pixley, Ford's Opera troupe (second engagement), Rentz-Santley comb., E. McAuley, John McCullough, Ford's Opera troupe (third engagement), Morton's Big Four Minstrels, the Florences, Hess Opera troupe, Cushman and Leon's Minstrels, Haverly's Minstrels, Milton Nobles, Young Mrs. Winthrop, Hausmann, Minnie Palmer, Katie Putnam, Catherine Lewis and John E. Ince.

NORFOLK.

Since my last nothing of interest theatrically has taken place. Signor Bosso, magician, appeared in Oxford Hall, Portsmouth, to fair business, May 29, 30, 31. Portsmouth is just across the river from Norfolk, and is connected with the latter by a steam ferry line. It is a good town of about 13,000 inhabitants, but has no theatre, the only house of amusement being Oxford Hall, which will seat about 600.

Van Wyck's Academy of Music is undergoing some alterations in the matter of seats in the first balcony. This house will be opened on the 20th of August by a well-known minstrel co. We don't like to give them away, therefore names are withheld. Yet a *rose* will flourish South as well as *West*. W. T. Powell, the Richmond manager, it is mooted, will open the old Opera House.

WEST V

NEW YORK MIRROR

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Bass, Tommy
Baer, Geo. (package)
Beckham, Mrs. J. W.
Barrett, Lawrence
Booth, Edwin (2)
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Stockton, Ella
Shimer, N. B.
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Tayleure, C. W. (3)
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Thatcher, Primrose & West
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White, Miss Villa
Watkins, Chas. A.
Wetter, Mr.
Wilton, George
Winston, Jeannie
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Westford, Owen
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Backers.

"The wealthy fool with gold in store," who is cajoled by some enterprising fellow into furnishing the capital to build a new theatre or to start a new star or play "upon the road," is usually called, technically, "the backer." He might well have the qualifying adjective "broad" prefixed, for in many cases his back needs to be broad to bear the burden imposed upon it. But there are backers and backers. Some will give up their last dollar to keep their plighted word; others will slip out of their promises like eels, only that the eels get skinned, and these gentlemen generally are skinners themselves.

In Europe, where people's eyes are scarcely so preternaturally wide awake to the interests of the pocket, there are many wealthy men and women who hold it a duty and a pleasure to help forward struggling genius; and, if they be occasionally deceived, hold their peace and try again, nothing discouraged. Witness Lord Dufferin and Edgar Bruce, Lady Burdett-Coutts and Henry Irving. But here, where the main chance is about the only thing held worthy of consideration, backing a speculation means, mostly, finding enough money to start it with the materials absolutely necessary, such as printing, scenery, costumes and other things that the meanest comprehension can understand, because they are visible to the naked eye, and then letting it take its chance. If it draws, the artists get their money; if not, they may go to the deuce, because the backer has justified his title by backing—out.

An instance has occurred very lately in this town. A spirited *entrepreneur* from the Lake region brought on an opera [illegible]—scenery, machinery, dresses [illegible]. He blew like the resurrection trumpets; he was going to revolutionize management in New York and to show our pretty little village how things were done in the great metropolis, Chicago! But he didn't; and then the backer incontinently backed out, leaving his befooled partner the key of the street, and that benighted New Yorker was the only one who realized how things were done in Chicago with a vengeance.

We have often beheld a scene on the stage where the blustering hero cheers on his troops to victory or death; and, as the last super rushes off R., 1st E., to meet the foe, scuttles away himself L., 1st E., to safety and malt liquor. Such is the received style of theatrical "backing" in our favored land. The capitalist shrieks wildly: "Forward! I'm behind you." And he is—a long way.

Rapid Transit in all Things.

An American, sitting at his ease on this side of the Atlantic, looks abroad and sees Europe agitated from side to side; in England dynamite plots, in France dynastic commotions, in Germany religious and socialistic tumults, in Russia revolutionary nihilism. He congratulates himself that his country is exempt from turbulence and bloody issues.

While he fancies that we are free of spasmodic influences and convulsion, the fact is that there is no country in the world more perturbed and revolutionary in its condition. It cannot be truly asserted that we have during the last twenty-five years seen a moment of repose. From year to year, almost from day to day, the whole aspect of things has been changed with the rapidity of a rotary panorama. In the past quarter of a century we have been sent whirling through time by lightning cars, electric telegraphs, telephones and other improved devices of speed. On every hand we have had change and transition into a new stage of action and business and methods of life and procedure.

By way of special illustration, we may refer to the great upheaval by which the whole system of the theatrical world has been metamorphosed. There is no longer any permanence or fixity in any one department of the theatre; the manager, the actor, the attraction, the place of representation are on the constant shift. "Go" is the word from the start. Stock companies have ceased to be the rule, and have come to be the notable exceptions. The whole country is covered with a movable network of transient performances. Managers place their "houses," as the Arabs pitch their tents, and steal silently away. The Rapid Transit, has just found a commanding illustration in the substitution for the rowboat at sixpence, the passage which transferred the New Yorker to Brooklyn fifty years ago, carrying perhaps a hundred a day—now it is a colossal bridge, traversed at a penny a head, by one hundred thousand in the same day.

Within the same week we have an exhibit on a small scale which exemplifies pointedly the versatile character of our people in the interchange of one commodity for another. Briefly it is this: For a number of years there has stood in Seventeenth street, near Chestnut, Philadelphia, a little theatre which has been used for dramatic and musical performances. It was here that the Church Choir Opera company first obtained public notice. Their engagement for a whole season with Pinafore in New York is well remembered. For more than thirty years the little building we refer to was used as a place of worship, being devoted to dramatic representations in 1864. At a later period a series of lectures was given within its walls. Falling into financial troubles, since 1872 it has been kept for concerts and other entertainments. Its present destiny is transformation into a flour and feed store. The gamut of the small theatre is run over and over again everywhere through the country.

From these preliminaries we draw the conclusion that in the interests of true art, it should be so planted and nurtured as to secure permanency. It must therefore address itself to the essential elements and seek to take root in the solid tastes and endearing affections of the public. We think we can see in the theatrical profession a stirring in this direction. One by one we find managers, here and there, actors and actresses, dramatic authors and journalists segregating themselves from the crowd and aiming to secure individual positions and a special character. In this work THE MIRROR claims to have a part and to take its share in encouraging from time to time the aspiration of such genius as may disclose itself in each province of the stage. We could, if necessary, cite recent instances where it has been foremost in recognizing first-rate ability, and it will always keep on the watch to advance the interests of the professionals who emerge from the ranks bearing the standard inscribed "Excelsior!"

The Actors' Fund Meeting.

The second annual meeting of the Actors' Fund Association is called for Friday afternoon in Wallack's Theatre at two o'clock. The directors have issued an invitation to the profession generally to attend this conclave, with a supreme indifference to the fact that according to the Constitution and By-Laws which they were some time ago pleased to adopt, no person is allowed to vote or have any voice in the management of the Fund who has not by the payment of the yearly dues qualified himself as a member. Have the profession at large liquidated the amount of these dues? We fear not, for they naturally objected to the manner in which the benevolent project was snatched from their hands and converted into a close association without their co-operation or consent.

However, we hope that every actor who can will attend this meeting and give it at least a semblance of fairness and candor. If every professional is to be allowed to vote, a board of officers that will represent the profession's choice may be elected. There has been a good deal of grumbling during the past year, whether with or without reason we are not prepared to say. Let those who know or imagine that the Fund has not been managed in the manner that it should be, come to the front at this meeting, state their objections and their ideas for improvement—if they have any—or hold their peace thereafter.

One question which we should like to hear discussed is the upshot of the overtures that were to have been made toward the American Dramatic Fund with a view to consolidating it with the Actors' Fund. A committee was formed over a year ago for that purpose, but we have not been enlightened as to their proceedings.

New Readings.

Words are easily twisted, and many people take great delight in contorting and distorting them according to their fancies. Scarce an actor of any note but has some pet "new reading," and the more recondite the meaning is the prouder he is of it. Barry Sullivan, the tragedian, found a notable mare's-nest in Hamlet, and thought he had made a grand discovery when he read thus: "When the wind is southerly I know a hawk from a heron. Pshaw!"—at the same time flinging off Rosencranz and Guildenstern with sublime contempt.

Now the sapient Sullivan did not see that he was finding what had never been lost, but was spoiling it for lack of education—which lack is apt to spoil many brilliant ideas among men of the Borderland professions, such as the stage, which has no absolute curriculum, but can be entered over the wall. Every one that knows anything thoroughly knows that an ancient name for the long-legged bird called the heron was "hernshaw;" also, that beyond a doubt the popular saying, "a hawk from a handsaw," meant originally "a hawk from a hernshaw;" but, having been corrupted already, was used in its popular form by Shakespeare, who, all genius as he was, had no æsthetic delicacy—in other words, confounded nonsense—about him, but used words just as he found them, without bothering about their derivations or etymology. The "Pshaw!" is a pure invention of the apt but not regularly trained brain of the actor, who no doubt thought he was a prodigy of learning and acumen.

And now having carped at another's new reading, we will expose one of our own finding, to be carped at in turn—and here it is:

> Oh! it came o'er mine ear like the sweet *south*,
> That breathes upon a bank of violets.

Now, we opine that, in accordance with the English tongue of the age, the word "south" was probably "sough," which means a soft breathing. The passage will then read thus:

> Oh! it came o'er mine ear like the sweet sough, etc.—

which needs not the introduction of the word "wind," as the other does. We read elsewhere of the "wind soughing through the trees," and why not "o'er a bank of violets?"

Bertha Welby.

The demure face of Bertha Welby is THE MIRROR frontispiece this week. Miss Welby will star next season in an extended repertoire. Last season she confined herself to the play One Woman's Life, which did not prove as successful as had been anticipated. Her season, too, was broken into by illness and the faithlessness of people in whom she had reposed trust. She will make features of Oliver Twist and Camille the coming season. Her rendition of Nancy Sykes is highly spoken of.

Miss Welby is the daughter of Henry O'Reilly, whose vigorous journalistic pen was, a generation ago, a power in Western New York. Her early education was carefully watched over by her father, who had intended her for literary pursuits; but about five years ago she adopted the stage, and at various times has been leading support to Lawrence Barrett, J. E. Owens, John T. Raymond and Ada Cavendish.

Personal.

ELTON.—William Elton will open at the Gaiety, in Virginia, as Sammy Mibbles, the part played here by Digby Bell.

BROOKS.—Joseph Brooks sailed for New York June 29.

O'NEILL.—James O'Neill will Summer at New London, Conn.

WARDE.—Frederick Warde will open his season at Detroit Sept. 3.

MILES.—Manager Miles, of Cincinnati, left for home on Tuesday night.

JEREMY.—Lizzie Jeremy has gone to her home in Pittsburg for the Summer.

BURNETT.—Mrs. Frances Hodgson Burnett will pass the Summer at Lynn, Mass.

JANSEN.—Marie Jansen has gone to Boston for the Summer. She informs us that she has been engaged by R. M. Field.

ENGLISH.—Mrs. Will E. English (Annie Fox), who has been ill for some time, is almost recovered.

HASTINGS.—Manager E. H. Hastings, of the Boston Bijou, is fishing among the lakes of New Hampshire.

SKINNER.—E. V. Skinner, of the Erie, starts to-day for a tour of the Northern Lakes. His vacation will last two weeks.

EDOUIN.—Mr. and Mrs. Willie Edouin on Saturday night have a benefit at the Globe Theatre, Boston.

MASON.—Helen Mason, of the San Francisco theatres, has arrived in New York. She is a handsome woman and clever actress.

MCDONOUGH.—Manager McDonough says he has filled eight months' time for both the Siberia and White Slave companies next season.

BENEFIT.—Manager Chase gave Rhéa's company a benefit at Hartford, Ct., on Friday night. The receipts were about $1,200. A banquet followed at the Allyn House.

REYNOLDS.—Victoria Reynolds goes to Europe with Willie Edouin's Sparks Company. She achieved quite a success last week in Philadelphia in the soubrette part in A Bunch of Keys.

WEBB.—Overtures have been made to Mrs. Harriet Webb, the well-known elocutionist, to go upon the stage, and the lady is seriously considering them. She would be a valuable acquisition.

BARRETT.—Lawrence Barrett will close his season at Colorado Springs on the 22d. A week later he will leave for Europe to be present at the marriage of his eldest daughter to a German Baron.

CLANCY.—Laura Clancy returned to New York from Santa Barbara, Cal., on Saturday last. She has almost recovered her health and will be able to act next season. Frank Mayo has engaged her to play leading business.

BELASCO.—David Belasco is the hardest-worked man in the Madison Square employ. He almost lost his voice rehearsing The Rajah, and now the management have trebled his duties by making him chief director of all their companies.

HOWSON.—John Howson's contract with John McCaull terminates on Saturday night, after which he will devote his attention to the forthcoming season of comic opera at the Boston Museum. Mrs. Howson sails for England to day by the Inman steamer.

MACCABE.—Fred Maccabe, the monologuist, has arrived in New York, from Australia. His clever performances in this city some ten years ago are pleasantly remembered. He held forth at one of the smaller houses for over a year, drawing his audiences from the best society.

BIGELOW.—Sadie Bigelow returned to town with the Robson and Crane company Saturday. Miss Bigelow has signed with Brooks and Dickson to support John T. Raymond next season, playing the principal comedy parts. She will pass the Summer at Rockaway or Ocean Grove.

SWAIN.—Carrie Swain will add several new plays to her repertoire next season. Her season will conclude next week in Troy. Then R. E. Stevens withdraws from the management, Miss Swain's business for next season being in C. B. Pair[illegible] hands. The tour has lasted forty-one w

LITTA.—Marie Litta, who suddenly closed her season in Michigan last month, and has been lying ill at Negaunee ever since, returned to her home in Bloomington, Ill., this week. In August she will take a trip to Cali[illegible] for her health.

RIVALRY.—Manager Hickey is preparing to do Prince Methusalem, with a cast including Catherine Lewis, Dora Wiley and Richard Golden, at the Cosmopolitan, shortly. John McCaull intends doing it also at the Casino, but Hickey, in all probability, will get the piece on a fortnight ahead of him.

REDE.—Percy Rede, leading man for the Chanfraus the past season, is in town arranging for next season. Chance gave Mr. Rede, who had been playing juveniles, an opportunity to show his ability in leading business, and the result was that he was retained in the position and offered a re-engagement.

BILLINGS.—Lillian Billings has returned to her home in Brooklyn after playing several months on the road in the leading rôle of Only a Farmer's Daughter, succeeding Helen Blythe, upon whose performance of the part hers was a great improvement. Miss Billings will pass a part of the Summer at the White Mountains.

EDOUIN.—Willie Edouin and Alice Atherton, with their children, sail for England on the 14th by the *Republic*. Edouin is playing a farewell engagement in Boston this week. Several members of the English Sparks company sail on the 16th by the *England*. Two of the company leave on the *Wyoming* four days sooner.

WOLF.—Mr. Mark Wolf succeeds Mr. Chas. Pattee as correspondent of THE MIRROR in Boston. Mr. Wolf is not new to the business, having been a valuable aid to Mr. Pattee during his five years' connection with THE MIRROR. Mr. Pattee was compelled to resign on account of assuming a public office which, with his extensive law practice, consumes all his time.

A Professional Gathering.

The audience that witnessed the initial representation of The Thunderbolt at the Union Square on Monday evening was composed for the most part of professionals or people well known in theatrical circles. The first production in June always draws a gathering of this description. Circumstances are conducive to it. Many companies have by this date closed their respective seasons and returned to New York from their wanderings. The ruling passion of the players asserts itself in this, that having passed the greater part of the year in the theatre behind the footlights, on being released from compulsory attendance they rush to the play-house as spectators at the first opportunity that offers. Although the drama is their profession, they find that the privileges of witnessing the performances of fellow-laborers are few and far between.

On Monday night at the Square, then, they mustered in full force. Among the many professionals present were noticed Kate Claxton, Margaret Cone, Louisa Eldridge, Eugenie Legrand, Frank Mordaunt, Ben Maginley, Herbert Kelcey, Caroline Hill, Harry Saint Maur, Robert Fulford, Annie Pixley, Joaquin Miller, David Bidwell, M. B. Curtis, Albina De Mer, Edward C. Swett, Selina Dolaro, C. Howard, Bertha Welby, A. R. Cazauran, Harry Wall, William Harris, Frank Goodwin, Joseph Murphy, Annie Graham, Edna Carey, Rose Coghlan, Alfa Norman, C. B. Crane, George Ryer, E. J. Matson and C. A. Shaw.

Letter to the Editor.

ADVANCE AGENTS' MONEY-ORDERS.

BOSTON, June 1, 1883.

Editor New York Mirror:

SIR:—There is an official incident of the travelling manager's business, which, though it has heretofore found general acceptance, is nevertheless so opposed to necessary commercial prudence, so liable to abuse, and above all, so fraught, with annoyance, that its continuance is only a question of time. But I am now led to call attention to the evil by the hope that my brother managers generally will take time by the forelock and institute measures for its suppression this Summer. I allude to the unwise and unauthorized advances of money by local managers to agents ahead.

This allusion, I beg most heartily to say, covers no disparagement of the intelligent and hard-worked gentlemen who fill the important yet thankless position of advance agent. Their courage, patience and indomitable energy as a class are too well known—too highly appreciated by me to admit of my doing them an intentional wrong; but for their credit, as well as for the protection of those whom they represent, or with whom they deal, it seems best that their business relations and responsibilities should be clearly distinguished from those of a merely personal character, and should be made subject to those laws and conditions which govern business men generally in all their dealings and protect their probity.

I am at present insulted by a brutal menace to collect at law a personal loan advanced to a former agent of mine for confessedly personal purposes, and by a firm to whom I had myself mailed an official warning against the act.

Of course, I shall resist, but will, of course, suffer in so doing. Business men generally, not in theatrical life, may with impunity defy the collection of even just claims against them; but let a theatrical manager (than whom as a class I know no more cruelly oppressed or honester men) resist any demand, though never so absurd or so unjust, and instantly there attaches to his honest self-defence the odium of an evaded obligation.

Only the other day, a certain hotel-keeper in Buffalo, who for one year persistently ignored his written promise to refund me the petty overcharge of $2, had the brazen audacity to threaten to collect, by what are called "legal proceedings," the sum of $4, demanded for the board and lodging of a total stranger [illegible], but who had registered as "a friend" of my agent [illegible]. Of course I resolutely refused to pay the order [illegible] the saddest commentary I can now recall upon the legal oppressions to which theatrical managers are subject—upon the calendar these oppressions have engendered—was the advice of one of the bravest, best-respected and wealthiest of actors, that I should pay the demand rather than be sued! I did not pay it, nevertheless, and shall, I hope, shortly have the satisfaction of proving in open court the arrant dishonesty of this marvellously confiding creditor.

Again, in Keene, N. H., several months ago, I paid upon presentation, an "I. O. U." of a former agent of mine, issued two years before, and specially endorsed as a personal loan. Of course the [illegible] had no legal vitality; could not have been legally [illegible] One of the simplest and best known axioms [illegible] was that a firm cheque and a Treasury order [illegible] nature; given for personal uses, it cannot be collected; but with people of my profession it is often times wiser and cheaper to submit to wrongs of this character than to oppose them. But the time has now come, I think, to put an end to usages which open the door to so many abuses and oppressions, and to substitute for them methods which will command the approval of common sense and of business prudence, and which the experience of any intelligent advance agent will readily suggest. Respectfully,

CLIFTON W. TAYLEURE.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—Love's Labor's Lost.

Chatting with Arthur Wallack recently, that smart young manager explained the reason why English actors are engaged in preference to native players in his father's company. "We are not prejudiced against American artists," said he, "nor do we underestimate their ability. Our ground for not employing them is that they demand outrageously high salaries. We cannot afford to pay James O'Neill $350 per week, Harry Lee $250, or the other prominent leading men correspondingly excessive sums, when we are able to employ English actors like Tearle at a considerably smaller figure. The expense of running a theatre in New York is great, and every extra item causes a diminution of profits. The English professionals do not receive big pay in their own country, and they are willing to come here for less than we can get home talent. It is purely a matter of money with us—it is not Anglomania, as many people are fond of suggesting." There is a good deal of truth in what Wallack says; but he forgets several important facts that place quite a different construction upon the matter. For instance, while he objects to paying an American leading man $350 a week, he is giving exactly that amount to an English leading lady. Tearle receives $200—a sum which is by no means small when compared with the salaries of many first-class American actors holding similar positions. Again, Mr. Wallack forgets that several years ago O'Neill, Thorne and many other professionals, who afterward earned reputations which immensely increased their commercial value, vainly applied for engagements in his theatre, although the pay they asked was quite as small as that given to Englishmen. There may be no bias in Wallack's now against Yankee pros.; but there certainly was a plenty of it then.

* * *

I don't believe in protection where art—whether dramatic, musical or plastic—is concerned. It is, or should be, thoroughly cosmopolitan. I do not censure Wallack for engaging Englishmen if they will play for modest hire and give satisfaction to the public. There are enough theatres where American talent is at a premium—we surely can spare one for the maintenance and exhibition of British dramatic art. The plays performed at Wallack's are generally of English origin, and no doubt English actors are able to represent them more acceptably than ours would. Instead of discharging the vials of our wrath upon the devoted heads of our visiting British cousins we should pour them over the contemptible turn-coat Americans who ape the habit and accent of Englishmen with nauseating effect. There are many of our young actors engaged in perpetrating this despicable sham, I regret to say. A little reformatory work in this direction would achieve better results than campaigning against Wallack and his insular inclinations.

* * *

I understand that suits have been instituted against Salmi Morse's wealthy partners by the musical director, stage director and business manager of the Twenty-third Street Theatre. These officials hold contracts that cover a year from the date the Passion business was projected, and their claims aggregate several thousands of dollars. Salmi, I hear, retires from the concern with depleted pockets. To carry on the unfortunate enterprise he heavily mortgaged his extensive plantations in the Island of San Domingo.

* * *

William Elton says the report is false that he has been damning New Yorkers because they did not turn out *en masse* for his benefit at the Star last Thursday. He furthermore characterizes as untrue the published statement that because the house fell below his expectations, he at first refused to go on for the Grave-Digger. The fact is that worry and hard work had quite prostrated the comedian, and for a time he felt utterly unable to get through the part. He finally plucked up heart, however, and acted it, as announced.

* * *

Without wishing to crow over an opponent's signal defeat, I cannot refrain from calling attention to a prediction I made in 1881, that Morse would never succeed in getting The Passion Play acted in New York. It will be remembered that when Abbey was concerned in the project THE MIRROR was instrumental in preventing the sacrilege from being performed by inaugurating and organizing a powerful opposition, circulating a petition among our citizens requesting the Board of Aldermen to prohibit the production, and by other means convincing Abbey that the best course lay in withdrawing from the scheme entirely. This he did. That victory completely squelched any possibility Morse may have had of getting the Passion acted without interference. He retires from the second endeavor poorer, and, I trust, infinitely wiser. He has had a hard lesson.

* * *

The *Herald* and other dailies which reported the scrimmage that occurred between Arthur Forrest and Walter Collier on the Square Monday afternoon, laid stress upon the nativity of the former, which they declared to be English, and endeavored to twist the affair into another conflict between foreign and native actors. It happens that Forrest is an American, whose parents, I believe, came from Germany. He visited England a few years ago, and acquired the manner, dress and speech of the Britisher. On the strength of this superficial resemblance the reporters set Forrest down as an Englishman.

* * *

The practice of settling trifling disputes by knock-down fights is becoming too common on the Square. Four such affairs have disgraced the locality during the past three months. Is it not enough that the Rialto should be a loafing-ground without turning it into a P. R.? The unenviable notoriety which the combatants obtain from these fights they richly deserve; but, as I have frequently said, the indiscretions of individuals do not alone redound to their discredit, but cast an unjust stigma upon the profession at large. The settlement of disputes by the bestowal of black eyes and bloody noses may be a necessity to those whose argumentative powers rest chiefly in the circumference of their biceps; but let us hear no more of these public brawls when retired spots are at hand for the accommodation of belligerents.

* * *

Frank Mayo was speaking to me the other day about the newspaper story that the actresses who play Eleanor Vaughn in Davy Crockett invariably die of consumption. "Such unfounded stuff and nonsense is amusing. Why, all the Eleanor Vaughns thrive. But one of them has died yet—the original of the character—and her demise was simply and solely due to old age. The yarn originated, I suppose, from exaggerated accounts of Laura Clancy's condition of health, and as she had played the part last it served as a text for some imaginative scribbler's inventive powers. Miss Clancy is entirely recovered, and to show how little she fears the alleged mortuary consequences of acting Eleanor, she will devote her talents to the representation of that much-maligned rôle next season."

* * *

A composer and librettist who has for several years unsuccessfully importuned various managers to produce a comic opera which has received the highest commendation from competent critics, informs me that he is now translating the book into German, having received a desirable offer from a foreign manager to produce the work in Berlin. "It is singular," said he, "that American authors have to look abroad for encouragement. I tried hard to get an opening here, and met with failure. Our managers are afraid to risk their money on native compositions—they prefer getting their successes second-hand from the other side of the pond. If my opera succeeds in Germany, as I really believe it will, there will not be the slightest difficulty in securing an American manager to put it before the public here." Possibly the operatic *entrepeneurs* think the American dog is about played out, and prefer to have experiments of this sort tried first on the foreign canine.

* * *

The first act of East Lynne was nearly finished at the Windsor on Monday evening before Manager Watkins discovered that Harry Courtaine, the Sir Francis Levison, was missing. There was no time to get a substitute; so with this short notice J. V. Melton doubled that part with Carlisle, the one he has been playing all the season. Search for the absent Courtaine being instituted, it was found that he had succumbed to the temptation that is his curse. This is a repetition of the affair by which Louis Aldrich was put to considerable annoyance at the Mount Morris last Winter. Courtaine is a capital actor, and it is therefore the more pity that he is "unreliable." Lin Harris played Sir Francis Tuesday night and will continue to act the part during the week.

* * *

What nonsense the correspondents of out-of-town papers sling from their quills. A paragraph from a Philadelphia letter to the Trenton *Times* is going the rounds of the press relating to Mrs. J. B. Booth, the mother of Edwin. This states that the venerable lady is living in the City of Brotherly Love, at the Washington Hotel; that the writer has watched her in the early morning feeding her canaries and hanging them at the window to catch the warm rays of a Spring sunshine; that these and her flower-pots that set in a row on her window-sills keep the old lady busy for an hour or so, etcetera. This is all very pretty; but it happens that Mrs. Booth lives—and has lived for over a year—in a cosy flat in East Twentieth street in this city. How then could the correspondent spy her of a morning at a window of a Philadelphia hotel? What makes this imbecile fiction the more absurd is the fact that Mrs. Booth detests household pets, and hasn't one to her name, nor does she pass her time wisely gardening. One of these days, when there's space to spare, I shall give my readers a reliable account of this charming old lady, on whose whitened head eighty-four years sit lightly. Her memory of the past is most tenacious, and her conversation is rich with reminiscences of the elder Booth and his contemporaries.

* * *

The editor of the sprightly *Stage*, of London, speaking of Irving's prospects in America, says that the English tragedian "has silenced much unfriendly criticism by holding out his hand to Mr. Edwin Booth when he was in England, and the Lyceum manager will begin his trans-Atlantic experiment a splendidly-advertised actor and gentleman." This is very nice, but my contemporary spoils it all by adding: "Mr. Irving, by asking Mr. Booth to act with him at the Lyceum, executed a bold stroke; he showed that he was above the pettiness which rival actors are wont to play upon one another, and, further, let people know that he did not fear the comparisons that would inevitably be made. Such a scheme would never have been conceived but by an actor who knew his strength. It was, too, a generous and handsome policy, and one which will have splendid results; for, unless I am mightily mistaken, Mr. Irving will make such a success in America as has been achieved by very few." Now that this subject has been broached by an English contemporary, I propose to make a few reflections upon the "handsome and generous policy" of this "splendidly-advertised actor and gentleman," without, however, any intention of disparaging him in the least.

* * *

According to the *Stage*, it was policy and not fraternal generosity that led Irving to give Booth an opening at the Lyceum. I believe this to be true. During the performance of Othello, in which the stars alternated Iago and Othello, the American tragedian appeared to some disadvantage, Irving cunningly retaining his own star business for both parts when acted by him, Booth, of course, filling the subordinate position of leading man. Notwithstanding these carefully-planned precautions, Booth created a deep impression on the London public, his immeasurable superiority asserting itself, notwithstanding the glitter of the Lyceum production, and Irving's selfish appropriation of the fat, leaving our representative the lean. If this action was generous I cannot see it. It was indeed "a bold stroke;" but so far from showing, as the *Stage* remarks, that Irving is above the pettinesses which rival actors often indulge in, it merely proves that that gentleman is shrewdly politic. His pleasant scheme to dwarf Booth had precisely the opposite effect to that intended. As for the advertisement this thing gave Irving in the States, I don't think it will count for much. Our public is prepared to greet the English tragedian warmly, investigate his claims to greatness, and return an unprejudiced verdict on his merits and his faults. His treatment of Booth will serve neither for nor against him. It is perhaps well for Irving that strict impartiality will be observed on this point.

* * *

Bartley Campbell writes me from Berlin under date of the 19th prox.: "I have just signed a contract for the presentation of My Partner at the Residenz Theatre here, the first performance to take place September 15 next. This is the theatre, you remember, at which Mr. Booth made his hit. I have been treated with the greatest consideration and kindness in this city. The Galley Slave having had a run of eighty-three nights made my coming very pleasant and my business relations smooth. The Victoria—a house nearly as large as the Boston Theatre—has made a bid for Siberia, and I will probably close with them." Campbell seems to have a monopoly of American plays in Germany, and my readers, I'm sure, will be delighted to learn of his agreeable reception by the Teutons. It would be unlucky for Bartley if Bismarck happens in at the *premiere* of Siberia. The Iron Prince is as avowed an enemy to seditious writings as the Russian Czar himself, and Siberia, with its Nihilists, revolts and revolutionary teachings would chill the old man's sensitive backbone.

Dan Harkins Home Again

D. H. Harkins, after an absence of some three or four years, during which time he has circumnavigated the European continent, arrived on the steamer *Berlin* on Monday. He was surrounded by a myriad of friends at the Union Square Hotel, and between the greetings a MIRROR reporter obtained a brief interview, beginning, of course, with the query: "Glad to get home again?"

"Yes, indeed. I have been treated pretty well in the old country, and made thousands of friends, professionally and socially, and have cause to be truly grateful; but still my heart has always been on this side of the water, and I propose now to stay home awhile."

"Do foreign audiences differ materially in their appreciation of the drama from the American?"

"But little. They, like our people, are changeable, and crave novelty. My repertoire of the legitimate and my efforts received the kindest recognition almost everywhere I played, and I received many hearty and encouraging encomiums. In the countries I visited, the people take kindly to Americans as a rule, and a good attraction is invariably successful."

"Do you star next season?"

"Undoubtedly. I am about to perfect arrangements to that end, and will probably have my own company, though I have already been approached by several managers, who seem willing to undertake an American tour with me. But I will not venture until I am thoroughly equipped and am surrounded by the best American talent."

"Have you any new plays?"

"Several; but the legitimate tragedies are good enough for me, and I intend to give them with all the perfection the text calls for."

Mr. Harkins is in good health, and appears to have aged but little during his absence.

The Devil's Auction.

Arthur Cuyas, author of Castles in Spain, which so suddenly vanished at Niblo's a year or two ago, turns up as the author of The Devil's Auction, which Gallagher, Gilmore and Gardner will put upon the road as a spectacular piece next season. Mr. Cuyas holds a copyright of the piece, and has engaged counsel to defend his rights. He says that it escaped his notice that the play had been on the road for over three months during the past Winter and Spring—which is remarkable. In a conversation with him he said to a reporter:

"The Devil's Auction was first produced at Banvard's Museum (now Daly's Theatre), Oct. 3, 1867, under the management of John De Pol, with the following cast: Rosemary, Fanny Stocqueler; Jack, Robert McWade; Arnold, G. F. Methiff; Uncle Boniface, H. Daly; Count Dryspring, H. B. Phillips. There was a large ballet, including Sõhlke, Morlacchi, Guiseppina, Elisa Blasner, Ernestina Lupo and others, with Ronzani as director. I understand that the names of the characters have been somewhat changed, but that the plot and action are the same."

"What was the career of the Auction?"

"It had a run of two months at Banvard's and of two weeks at the Academy of Music. It was afterward played eight or nine weeks at the Theatre Comique, Boston, which was rented from Maffitt and Bartholomew, who, I believe, claim to hold a copyright. After a short tour of the West, the last performance was given in St. Louis in 1868."

"And it has lain dormant ever since?"

"Yes; a favorable opportunity for again putting it on having never presented itself."

"What are your intentions—do you propose to invoke the law?"

"Not if it can be avoided. I understand that some of the speculators in my production are capitalists, and that, moreover, they are honorable men. I will make terms with them—in short, accept a compromise. As a preliminary, I shall serve each manager with a formal notice of their infringement of my rights, and await the outcome before preceding further."

How deeply Mr. Cuyas' claim will embarrass Messrs. Gallagher, Gilmore and Gardner remains to be seen. They are busy with the preparations for the production of the piece, and have made no sign that there will be the Devil to pay with their Auction.

Solomon in Court.

A couple of weeks ago there appeared a letter in a dramatic paper over the name of Edward S. Solomon, the previous composer of music hall ditties and the whilom "little old man of the sea" in certain pantomimic productions at a Liverpool theatre. This communication, which was characteristically couched in incoherent and ungrammatical language, stated that a paragraph in THE MIRROR of April 18, which told of Lillian Russell's applying to R. M. Field for $200 advance on her Summer salary to make up deficiencies caused by the failure of her concert tour, was "a lie, and could only have emanated from Mr. John Howson." It also averred that Mr. Howson was lying about the terms of his contract with Manager Field.

Mr. Howson, having suffered more or less from aspersions of a similar character, uttered in irresponsible sheets, determined to invoke the aid of the law in this case with a view to punishing, if possible, the offender. He therefore interviewed his lawyer, Henry N. Spelman, on the subject. The result was the posting of a letter by the latter to Solomon, courteously but firmly demanding a retraction of the statements made in the letter that was printed in the dramatic paper, adding that he held documentary evidence of their utter falsity. To this no reply was sent. Silence being taken as an impolite admission by Solomon that he was the author of the allegations in question and that he intended making no *amende*, Mr. Spelman, with his client, called on Justice Patterson at the Jefferson Market Police Court, and procured from him an order citing Solomon to appear on Friday afternoon at half-past two and give an account of himself. At the appointed hour the plaintiff and his attorney, and the defendant, with H. P. Stephens and little Hummel, attended on Justice Patterson in his private office. Solomon was informed formally of what he was charged, and little Hummel answered for him. What was his defence?

That he had not written the letter which appeared in the dramatic paper with his name appended.

Little Hummel, after blatantly denouncing the editor of the paper in question as "a blackmailer, capable of any crime," the Justice asked if there was any proof in the plaintiff's hands that Solomon did write the letter. Of course there was none, so the Justice dismissed the matter with the remark that Mr. Howson had better seek legal redress of the editor who had published the libellous communication.

This case presents a perplexing aspect. If Solomon did not write the letter, the editor of the paper in which it appeared libelled him as well as Mr. Howson. If Solomon did write the letter, the editor and Mr. Howson have been maligned in an equal degree. We can scarcely conceive how any person, no matter how degraded, could stoop so low as to manufacture a vicious attack upon a prominent and highly respectable artist, and attach to it an innocent person's name. Besides, we do not believe that any journalist could possibly incite such a disgracefully illiterate article as that which bore Solomon's name.

Now, the presumption that Solomon actually wrote the letter and after consulting with counsel, either with or without the connivance of the editor, concluded to deny its authorship, is not only possible, but improbable.

Else why did not Solomon, who is fond of rushing into print, stigmatize the use of his name in connection with that defamatory communication as unwarranted and unauthorized? Honorable men do not tamely submit to misrepresentation and fraud. Were the letter a forgery, it would have been a simple matter to pillory the forger. A letter of denial to the paper, a note of explanation to Mr. Howson, would have immediately suggested itself to a man of gentlemanly instincts, and the matter would have ended there. Solomon remained significantly silent. He sent no reply to the letter of Mr. Howson's attorney. He met Mr. Howson frequently and offered no excuse. He told Miss Lillian Russell, who in turn informed Howson, that he had written a letter to the dramatic paper, but it was published in a garbled shape. Why should he have made such an admission if he was not the author of the letter? Do men generally shoulder responsibilities that belong to others? If they do, are they in the habit of casting them off again at short notice? Why did Solomon admit writing a letter and afterward deny emphatically, through a subsequently procured lawyer that he had written any letter at all? There is a discrepancy here.

Upon receiving a summons to appear in a police court, Solomon hied him to a shrewd little sprig of the law. What passed between them? It is easy to imagine, for Solomon Hummelishly denied that he was the author of the letter—denied it at the eleventh hour. This was an easy way, in any case, to escape scot free. He was not on oath. His counsel spoke for him. He was not bound by anything but honor—which is not as widespread a commodity as many would like it to be—to tell the truth. Did he tell the truth? That is the question which those who know Solomon intimately should decide.

As for THE MIRROR's share in this controversy—the publication of the paragraph regarding Lillian Russell's business embarrassments—we are happy to take this opportunity of clearing Mr. Howson of any connection with it. The information did not emanate from Mr. Howson (who was then traveling with McCaull's Opera company), but was furnished to one of our representatives, in the presence of witnesses, by a member of Miss Russell's family—Mrs. Cynthia Leonard. That Miss Russell applied to Mr. Field's agent for $200 we have since ascertained to be true. She did not get the sum, however, nor any part of it. As for the statements alleged to have been made by Solomon regarding the terms of Mr. Howson's contract, we can characterize them as false. We have seen the document, and it is exactly what it was represented to be by the comedian.

Mr. Howson says he will not allow the matter to rest as it is. He has been wronged, and he proposes to get at the bottom facts and call the responsible party to account.

Haverly Loses Another Theatre.

Samuel Colville and E. G. Gilmore have taken possession of the Fourteenth Street Theatre. For some time these gentlemen have been advancing money to Mr. Haverly, until the sums amounted to about $13,000, and the latter not being able to meet the obligations, a suit of attachment was entered in the Supreme Court yesterday.

On Saturday night last Mr. Haverly did not pay the principals in The Merry War at the Cosmopolitan, only the smaller people receiving their salaries. Gustave Mortimer, manager of Reed's Cheek, in a friendly spirit offered to lend his share of the week's receipts at the house to enable Mr. Haverly to pay the Cosmopolitan company; but Mr. Haverly honorably refused to accept it. Consequently, Tom Maguire, of California, was put in charge of the house. The change will not affect the run of Cheek.

A MIRROR reporter found Mr. Colville just finishing his dinner at the Westminster.

"What are the particulars of your taking possession of the Fourteenth Street Theatre?" he was asked.

"Well, there are no particulars. We have been advancing money to Mr. Haverly until we were compelled to take his theatre. True, I was not, to use a common phrase, bargaining to resume managerial cares so soon; but being pushed into it, I will devote all my time to this theatre at present. I'm sure Mr. Haverly will come out all right in the end. That is all."

Mr. Haverly was seen at the Fifth Avenue Hotel, and said the facts were that he was crippled financially to the extent of $13,000; but it was only a temporary arrangement, as he was privileged to step in if he desired—within an hour, or it might be twenty-four or forty-eight—and reclaim the theatre. In the meantime the various other Haverly enterprises go on flourishing.

Hard-working Gus Mortimer was found in front of the Fourteenth street house, and could only say the prosperous run of Cheek would not be affected by the change of management.

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

Items: Cole's Circus booked for 9th.

Items: Marie Litta is still at Nagasaki (not at Chicago, as reported), under the care of a physician. She will leave for her home, Bloomington, Ill., and in August will take a trip to California for her health and to regain her lost voice, if possible.—The new Opera House, S. L. Smith, manager, will open the first week in September with the Emma Abbott Opera co.

WYOMING.

LARAMIE CITY.

Bluthner Hall (W. H. Dietz, manager): W. J. Scanlan in Friend and Foe set to a big house.

Items: Work on Holliday's Opera House is progressing slowly.

CANADA.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): The unusually cool weather seems to offer a special inducement to managers to prolong their seasons, though as a rule the attendance at the theatres is poor. Duprez and Benedict's Minstrels had a very fair audience, May 30, at reduced prices. With the exception of one or two people the co. is poor, and cannot bear comparison with any of the first-class companies of the day, though they carry thirty-five persons. Thompson's Standard Opera co. played a return engagement, 31st and 2d, and succeeded in giving the Pinton and Pinafore in much better style than on their first appearance a week ago.

Items: Manager Spackman leaves for New York shortly to complete bookings.—C. A. Haystead is reorganizing the Holman Opera co. They play for a Summer season at the Zoo in Toronto.—J. T. Raymond comes 4th and 5th; Harrison's Photos 6th.—Duprez and Benedict's Minstrels close their season at Burlington 24th, after having been on the road forty-one weeks. Mr. Duprez says he has done a larger business this season than he has ever done in a period of thirty-one years, and will have a larger and better co. next year.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Duprez and Benedict's Minstrels 31st and 2d to fair houses. Poor entertainment. The Harrisons in Photos appear 5th and 6th, and John T. Raymond 6th, 7th, 8th and 9th.

Horticultural Pavilion (J. F. Thompson, manager): The Standard Opera co. gave a revival of Pinafore, May 30, to a small audience, owing to wet weather. They return soon, and will play a two weeks' engagement, producing The Pirates, Mascotte, Olivette, etc.

WINNIPEG.

Princess Opera House (Cowan and Rutledge, managers): T. W. Keene's business the 31st week was phenomenal. He opened with a house of nearly $1,100, and played to about $6,000 during the week. Of Mr. Keene nothing need be said. His support, however, was only fair. The acting of P. C. Hagar was worthy of praise. Mr. Keene was greatly pleased with the city, and promised to pay us another visit in the near future. The Hess Opera co. returned May 28, and will fill out the week. This is their second appearance this season. They returned by request of leading theatre-goers. Abbie Carrington, Miss Elsner and Miss Leighton have taken the city by storm. Mr. Hess may always depend on doing good business with any one of the above ladies. Booked: Sol Smith Russell, 4th, week.

Wesley Hall: Remenyi 28th and 29th to fair houses. The audiences were enthusiastic.

Item: It will pay a first-class minstrel co. to head this way.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager): Duprez and Benedict's Minstrels, May 29. This co. is a long way from being first-class; still, they played to a good house. Standard Opera co., under the management of W. T. Thompson, of the "Gardens," Toronto, 1st and 2d, in Pinafore and The Pirates. Good house, 1st; crowded house, 2d.

OTTAWA.

Grand Opera House (John Ferguson, manager): J. T. Raymond's In Paradise, matinee and evening, 2d, to crowded houses. The play was a decided success and seemed to please all. Mr. Raymond was most mirth-provoking, keeping the house in excellent humor throughout. We would like to see him, as hundreds of others would, play Colonel Sellers again. His support was good. Duprez and Benedict's Minstrels, 7th; Nashville Students, 19th and 20th.

Items: A. Haight, manager of Barnum's Circus, was in town last week, making final arrangements with customs department in reference to duties, etc.—Leila Marlet, late of Collier's Lights o' London co., is in town—Mr. Ferguson, the obliging manager of the Grand Opera House, is making strenuous efforts to secure good cos. for Ottawa during the slack season. He deserves credit for his energy.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: N. Y. City (Windsor), 4, week; Harlem (Mt. Morris), 11, week.

AUGUSTIN DALY'S COMPANY: Chicago, 4, four weeks; thence by short stands to San Francisco.

C. B. BISHOP: Chicago (Haverly's), 4, week; N. Y. City, 25 (supplementary).

C. A. GARDNER'S KARL CO.: N. Y. City (Windsor), July 2, week.

CHARLIE COLLINS: New Britain, Ct., 5, 6, 7.

CARRIE SWAIN: Cincinnati, 4, week; Columbus, 12, 13.

C. L. DAVIS: Williamsburg, 4, week; N. Y. City (Windsor), 11, week.

COLEMAN'S 2d SLOCUM CO.: N. Y. City, May 28, two weeks; Boston, 11; Providence, 18.

FORBES DRAMATIC CO.: Janesville, Wis., 7, 8, 9; Chicago, July 2.

FUN IN A BOARDING SCHOOL: Providence, 4, week; Philadelphia (Chestnut), 18—Summer season.

HERNE'S HEARTS OF OAK: Calais, Me., 7, 8; Eastport, 9.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Boston, 4, week—close.

HARRY WEBER: Chicago, 11, week; Lawrence, Kas., 18.

HARRISONS: Rochester, 3, 9.

HAVERLY'S FOGG'S FERRY: Detroit, 4, week.

HARRY MEREDITH'S RANCH 10: Boston (Boston Theatre), 11, four weeks.

HEARTS AND HAMPERS CO.: St. Louis, May 28, two weeks; Chicago, 11, two weeks.

HAVLIN'S FOGG'S FERRY CO.: Detroit, 4, week.

J. K. EMMET: Providence, 18; Springfield, 19.

JOHN T. RAYMOND: Toronto, 6, 7, 8, 9.

JANAUSCHEK: San José, 7, 8, 9; San Francisco, 11, two weeks; thence to Oregon.

JAY RIAL'S UNCLE TOM CO.: New York, 11, week—close.

JEAN HOSMER: Akron, O., 11, 12, 13.

J. Z. LITTLE'S WORLD'S CO.: Peshtigo, Wis., 7; Marietta, 8; Menomonee, 9.

J. W. RANSONE: Pittsburg, 4, week.

LAWRENCE BARRETT: Salt Lake City, 12, five nights; Cheyenne, 18; Leadville, 19; Pueblo, 21; Colorado Springs, 22—close.

LITTELL'S AROUND THE WORLD: Bangor, Me., 8, 9.

MODJESKA: San Francisco, 4, week.

MRS. LANGTRY: Halifax, N. S., 8, 9.

MATTIE VICKERS: Dayton, O., 7; Akron, 9; Cleveland, 11, week; Chicago, 18, week.

MESTAYER'S TOURISTS: Boston (Park), 4; N. Y. City (Cosmopolitan), 11.

MADISON SQUARE (Esmeralda; H. Rockwood, mgr.): Hannibal, 7; Springfield, Ill., 8; Terre Haute, Ind., 9.

NEIL BURGESS: Tony Pastor's Theatre, N. Y. City, 4, two weeks; Denver, 25, week; Ogden, Utah, July 2; Salt Lake, 3, 4, 5, 6; San Francisco, 9, four weeks.

N. S. WOOD: N. Y. City, 4, week.

OUR SUMMER BOARDERS: Denver, 4, two weeks.

OWEN FAWCETT: Wyandotte, Mich., 7; Northville, 8; Portland, 9; Rochester, 11; Richmond, 12; Lapeer, 13; Caro, 14; Vassar, 15; Bay City, 16; E. Tawas, 18; Au Sable, 19; Alpena 20, 21, 22; Cheboygan, 23.

PITT COMBY CO. (H. M. Pitt, mgr.): Philadelphia, May 28, week; N. Y. City (Standard), 4, week; Boston (Park), 11, week; N. Y. City (Windsor), 18, week.

ROSE EYTINGE: St. Louis (People's), 4, week—close.

ROOMS FOR RENT (Newton Beers): St. Paul, 6, 7; Minneapolis, 8, 9.

ROLAND REED (Cheek): N. Y. City (Haverly's), May 28—Summer season.

RICE'S SURPRISE PARTY: N. Y. City (Bijou), May 21, four weeks.

SELINA FETTER: Chicago (Gd. Op. House), 11, week.

SOL. SMITH RUSSELL: Emerson, 11; Grand Forks, 12, 13; Fergus Falls, 14; Jamestown, 15, 16; Bismarck, 18.

SMITH'S UNCLE TOM'S CABIN CO.: St. Paul, 8, 9.

THE THUNDERBOLT: N. Y. City (Union Square), 4.

THORNE'S BLACK FLAG CO.: Des Moines, 7; Omaha, Neb., 11; San Francisco, 18, four weeks.

UNION SQUARE CO. (Parisian Romance; A. M. Palmer manager): Boston, May 7, six weeks.

WOOD'S CO.: Buffalo, 11, week.

WILLIE EDOUIN'S SPARKS: Boston, 4, two weeks.

WOODWARD COMEDY CO.: San Francisco, 21, four weeks.

OPERA AND CONCERT COMPANIES.

ADELE OPERA CO.: Milwaukee, 6, 7, 8, 9.

CARMEN OPERA CONCERT: Dubuque, Ia., 9; Manchester, 10; Independence, 12; Waterloo, 13; Charles City, 14; Osage, 16.

C. C. OPERA CO.: Chicago, May 28, two weeks; Clinton, Ia., 10; Council Bluffs, 23; Omaha, Neb., 24.

CONCERT: Quincy, Ill., 7; Springfield, Ill., 8; Rochester, 10.

Minneapolis, 24, 25, 26

FOOTE'S OPERA CO.: St. Louis (Uhrig's Cave), 4—Summer season.

HAVERLY'S HENRY WAR CO.: N. Y. City (Cosmopolitan), May 21, six weeks—close.

JOHN HENDON'S CO.: Boston, 11, ten weeks.

LAZZIE ST. QUINTEN: St. Louis (Pickwick), 11—indefinite.

MCGIBNEY FAMILY: Connellsville, 7; West Hebron, 8; Salem, Mass., 9; Cambridge, 11; Greenwich, N. Y., 12; Stuyvesant, 13; Mechanicsville, 14; Cohoes, 15; Worcester, Mass., 16; Bainbridge, N. Y., 18; Walton, 19; Delhi, 20; Hancock, 21; Deposit, 22.

MCCAULL'S OPERA CO.: New York (Casino), April 16, indefinite time.

N. Y. ITALIAN OPERA CO.: Philadelphia (Chestnut), 11, week.

NASHVILLE STUDENTS (Concert): Ottawa, Ont., 19, 20; Prescott, 21; Cornwall, 22; Montreal, 23, 24.

RICE'S OPERA CO. (Iolanthe): Worcester, 4, week; Providence (Dana Scott), 11, week.

THALIA OPERA CO.: N. Y. City (Wallack's), 4—indefinite.

WELSH OPERA CO.: Connellsville, 7, 8; Williamsport, 14, 16.

VARIETY COMPANIES.

IDA SIDNEY'S MINSTRELS: Chicago, May 28, two weeks.

METEORS: N. Y. City, 4, week.

TONY PASTOR'S OPS CO.: Chicago, 4 to 11.

BARLOW-WILSON: Chicago, 4, week; Milwaukee, 11, 12 and 13.

MINSTREL COMPANIES.

CALLENDER'S NEW COLORED (William Welch, mgr.): N. Y. City (Gd. Op. House), 4, two weeks.

DUPREZ AND BENEDICT'S: Ottawa, Ont., 7; Ogdensburg, N. Y., 8; Gouverneur, 9; Potsdam, 11; Malone, 12; St. Albans, Vt., 13; Burlington, 14—close.

HAVERLY'S NEW: Montreal, 11, week.

HAVERLY'S MASTODON: Philadelphia (Chestnut), 4, week; Chicago (Haverly's), 11, week.

THATCHER, PRIMROSE AND WEST'S: N. Y. City (Niblo's), 4, six weeks.

MISCELLANEOUS.

ADAMS' HUMPTY DUMPTY CO.: N. Y. City (Standard), 11—Summer season.

BAYLISS-KENNEDY BRIGHT LIGHTS: Cleveland, 4, week; Chicago, 11, week—close.

BUFFALO BILL-CARVER CO.: Cincinnati, 4, week; Indianapolis, 11, 12; Dayton, O., 13, 14; Columbus, 18, 19.

DENIER'S H. D. CO.: Oskaloosa, Ia., 7; Muscatine, 11; Dubuque, 13.

EQUINE PARADOX: Hartford, Ct., 4, week; New Haven, 11, week—thence to Newport, R. I., for remainder of Summer season.

HERRMANN: N. Y. City (Cosmopolitan), 4, week.

E. C. TAYLOR (Illusionist): Long Branch, 4, 5, 6, 7; Asbury Park, 8—close.

CIRCUSES.

ADAM FOREPAUGH'S: Brockton, Mass., 8; Taunton, 9; New Bedford, 10; Newport, 12; Fall River, 13; Providence, R. I., 14; Woonsocket, 15; Worcester, 16; Nashua, N. H., 18; Concord, 19; Manchester, 20; Lawrence, Mass., 21; Lowell, 22; Haverhill, 23; Portland, Me., 25; Lewiston, 26.

BARRETT'S: Clinton, Mo., 7; Nevada, 8; Laurel, 9; Butler, 10; Warrensburg, 12; Paoli, Kas., 13; Garnet, 14; Emporia, 15; Canute, 16; Independence, 17; Wellington, 19; Winfield, 20; Newton, 21; Wichita, 22.

BARNUM'S: Chicago, 4, week; La Porte, Ind., 15; Three Rivers, Mich., 18; Coldwater, 19, Adrian, 20; Jackson, 21; Battle Creek, 22; Kalamazoo, 23; Grand Rapids, 25; Big Rapids, 26; Muskegon, 27; Ionia, 28; Lansing, 29; Ann Arbor, 30; Detroit, July 2; Pontiac, 3; Flint, 4; Bay City, 5; East Saginaw, 6; Port Huron, 7; Stratford, Ont., 9; Guelph, 10; Toronto, 11; Port Hope, 13; Belleville, 14; Montreal, 16, 17; Cornwall, 18; Ottawa, 19; Brockville, 20; Kingston, 21; Hamilton, 23; Brantford, 24; Woodstock 25; St. Thomas, 26; London, 27; Chatham, 28; Toledo, O., 30.

COLE'S: Iowa City, Ia., 7; Cedar Rapids, 8; Independence, Mo., 9; West Union, 11; Decorah, 12; McGregor, 13; Roscobell, 14; Madison, Wis., 15; Whitewater, 16; Milwaukee, 18, 19; Sheboygan, 20; Manitowoc, 21; Appleton, 22; Warsaw, 23.

COUP'S: Brooklyn, May 14—indefinite season.

NATHANS': Batavia, N. Y., 7, 8; Poughkeepsie, 12; Bath, 13; Hornellsville, 16; Olean, 20.

O'BRIEN'S: Tunkhannock, Pa., May 31; Athens, 1; Towanda, 2; Auburn, 5.

O'DALE STEVENS' AUSTRALIAN: Boston, May 10—indefinite season.

SELLS': Newaggo, Mich., 7; Big Rapids, 8; Cadillac, 9; Petoskey, 11; Kalkasha, 12; Traverse City, 13; Reed City, 14; Ludington, 15; Manistee, 16; Midland, 18; E. Saginaw, 19; St. Louis, 20; Stanton, 21; Greenville, 22; Howell, 23; Hillsdale, 25; Angola, Ind., 26; Auburn, 27; Hicksville, 28.

VAN AMBURG'S: Brewersville, Ill., 7; Sterling, 8; Morrison, 9; Clinton, 11; Dewitt, 12; Wheatland, 13; Wymoring, 14; Monticello, 15; Earlville, 16.

London News and Gossip.

LONDON, May 17.

If I were to revise the Book of Common Prayer of the Church of England, I should feel tempted to insert in the Litany, "From Cockney vernacular and Bank Holidays, *good Lora deliver us*." The first is bad enough, even when you get used to it, which takes a long time to do if you are not a natural linguist. When I want to go to Chancery Lane, and ask the 'busman if his vehicle goes there (for, as I said before, I have abjured the use of cabs for going to the city in), the reply is "Choncery Line? Yes'm." If he wants to inveigle people into his 'bus with the idea that they will be carried to the Bank of England, he stands upon the step and yells "Bynk," always substituting *i* for *a*. For the Royal Oak he simply squalls "Yeok." But I don't intend to descant upon busmen or Cockney dialects just at present; but rather let me say a few words about the Bank Holiday just over. First, however, I must tell you that the great event of the season has been the opening of the International Fisheries Exposition on Saturday last. I believe I mentioned it in my last letter. I also believe that I alluded to the fact that the admission was two guineas. Therefrom draw the conclusion whether I was present or not. It was not opened by her Majesty (the royal knee of the royal lady not having been yet cured), but by the Prince and Princess of Wales, the Archbishop of Canterbury and the whole gang of Royalty that usually presides at openings. A great number of fishwomen from Scotland, Newhaven, Normandy and Norway were in the grand procession, and as they marched, strewed roses before the Royal carriages. There was not much done in the way of ceremony; a few remarks and a short prayer by the Archbishop of Canterbury, and the show was declared open. On Sunday the Princess of Wales invited the fishwomen to a light luncheon at Marlboro House, after which they took a turn in the Zoo. On Wednesday they visited the Queen at Windsor, and sang to the Princess Beatrice. Certainly they must by this time have arrived at the conclusion that "It is, it is a glorious thing" to be a fishwoman. It is not enough to close up everything on every Saturday afternoon, but as last Monday was Whitmonday and a Bank Holiday to boot, the shops were still shut, and a new-comer to London not acquainted with the system of Bank Holidays, would think on walking down Regent street or in the city that a protracted epidemic had visited this town.

I hate holidays; but I seem to be one of a very few that cherish that sentiment, for on Monday it was impossible to get a cab, bus, tram-car, or anything on wheels. The vehicles were packed, and so were the streets. I happened to be in South Kensington during the afternoon, and on the avenue leading to the Fisheries Exposition progress was almost entirely impeded by the crowd which gathered around certain gentlemen who portrayed the life and death of Punch and his domestic troubles with his helpmeet Judy, venders of a particular kind of infernal machine (a rubber bag, of course), which after being inflated, could be exhausted by means of a wooden stem filled with holes, which holes, upon being fingered, emitted a series of diabolical noises as the air escaped, and the whole thing, bag, noises and all, "chaunted" to be a correct imitation of the bagpipe, and only one penny. A third attraction proved to be a stock of Japanese fans and umbrellas at one penny each. I bought half of the stock of the last named articles, and festooned the walls of my parlor, to the intense disgust of my landlady. After purchasing my umbrellas I worked my way through the crowd and entered the Exposition but it was like going into an oven. The crowd was a regular holiday one and consisted of whole families from the country; there was ma, pa, hubby, sis and the baby, all happy and redolent of oranges and ginger-beer. I made a straight line for the sixpenny fish dinner, which is daily supplied through the thoughtfulness of Lady Burdett-Coutts. The managers never thought that it would be so largely patronized, and in consequence the dining-room is always packed, and it was with difficulty I could get a seat, but the dinner rewarded me for my trouble. The curried eels would have delighted an epicure. The salmon was delicious, and the wonder to me was how they could supply each a dinner at the price.

On Tuesday afternoon, 13th inst., the matinee for "Poor Teddy Royce's benefit" was given, and netted, together with subscriptions, over £1,500, or $7,500. The Gaiety was crowded, the Prince and Princess of Wales being among many notable spectators. The programme, though very lengthy, was varied. The first number was an extravaganza, "In one horror," entitled More Than Ever. Then followed the trio and quartette from the second act of Patience, sung by the Savoy Theatre Patience cast. Next was the second scene of the fourth act of The Silver King, in which Wilson Barrett played Wilfred Denver, supported by the Princess Theatre cast. A sketch by J. L. Toole, called Trying a Magistrate, and some singing by Florence St. John followed, and was succeeded by a short address, read by Ed Terry, referring to Royce's genial character, his cleverness as a comedian and his terrible afflictions. Nan, the Good for Nothing, Grossmith's Drama on Crutches and the first act of Blue-Beard completed the programme.

The new comedy by Joseph Derrick, entitled Confusion, which was presented at the Vaudeville, threatens to provoke the virtuous indignation of the Lord Chamberlain. Though I sat within six rows from the stage, saw every scene and heard every word, I saw nothing that would justly cause the aforementioned person to forbid the play. Confusion is said to be based upon the farce of That Blessed Baby. I have never seen this farce, so I can say nothing on that subject; but Confusion is what its name implies. The three acts contain a story of the miseries caused by hiring servants without knowing whether they are married or not; of the result of leaving telegrams lying around loose, and of the indiscretion of having wardrobes that look alike. You will see that it is of the Betsy and Pink Dominos style of play. Rose and Mortimer Mumpleford, a newly-wedded pair, have a cosy little nest on the Thames, and their Aunt Lucretia, spinster, pays them a visit, and while there engages two servants, John and Maria, whom she hires for her nephew and niece. The servants are married and have left their baby with friends in London. Miss Lucretia supposes them to be single, inasmuch as they have applied separately for the situation. Now the fun begins. First, a telegram is sent to Maria, requesting her to come at once to London, as the baby is ill. She prepares to depart in haste; but another telegram is received by Mrs. Mumpleford concerning a dog which she is determined to have in spite of the disgust of her husband, who hates dogs in general and pugs in particular. Mrs. M's uncle, Blizzard, volunteers to go to London to bring home the pug, and leaves so suddenly as to awaken the curiosity of Miss Lucretia, toward whom he has for a long time cherished matrimonial intentions. Miss Lucretia spys a telegram on the floor, picks it up and reads, "Come quickly; the baby is worse." This, then, is the cause of her Blizzard's departure, she thinks, though it is really Maria's telegram, which she has dropped in her agitation. "Confusion!" The plot thickens when Mrs. M., afraid to let her husband know that she has sent for the dog, writes him a little note, telling him that he will find the subject of her note in the cabinet and will then know everything. He opens the door of the nearest cabinet and—"Confusion!"—finds Maria's baby, which has been brought up from London and hid there. Miss Lucretia, believing the baby to be the property of Blizzard, becomes inconsolably indignant. The young husband believes his wife to be the mother of the child, and is stupefied with horror to hear her and Uncle Blizzard plotting to drown the little thing—meaning the dog. The husband, fearing his wife is going to commit murder, sends for a detective, while she, thinking her husband is crazy, sends for a doctor. They both arrive convinced that Mrs. M. needs watching and that Mr. M. is a fit subject for Bedlam, when John and Maria, tired of keeping their secret, give notice to leave and explain things. Then the Confusion is cleared up and the curtain descends on Order.

The Royal Italian opera is still booming along with Lucca, Lembrich, Trebelli and Mierzwinski. Albani appears Saturday night for the first time this season in Rigoletto. The Londoners do not rage over little Ravelli as the New Yorkers did. On Saturday Lembrich astonished the Covent Garden audience with her rendering of Lucia. In the mad scene she is superb. On Tuesday Il Trovatore was given with Lucca achieving a grand triumph as Leonora, Tremelli was Azucena and Mierzwinski bowled away on all he was worth, viz., the *ut de poitrine*. Next week we are to have Carmen, with Albani and Del Puente, with his beautiful voice and property smile. I've got a box for the occasion, and you'll have a full account of it from ZIT.

Bonfanti is the pride of all the dancers. After a ballet scene, and when the coryphees are discussing the merits of some premiere or seconda, a very high compliment is passed in the remark "Ah, she dances well—nearly as well as Bonfanti!" She is also the most popular dancer in the ballet, her temperament being very even, with good humor predominant—the spark of jealousy totally lacking.

The Gay Capital.

PARIS, May 20, 1883.

DEAR MIRROR.—Now that Summer has really come, even if we have had no Spring, everything is lovely; the trees in the boulevards are in full leaf, and the rich green contrasts beautifully with the clean broad roads and yellowish-white houses. But the Bois, that on Easter day looked like an Eden, to-day resembles Paradise, and the distant St. Cloud, seen as you enter the Bois, or just after passing the Arc de Triomph, seems like a glimpse of the promised land. If I were an artist I would paint and repaint that one view until everybody would know enough to notice it when in Paris. The Champs and Bois were thronged to-day with fine carriages, noble-looking horses beautifully groomed, glittering harnesses, beautiful women, handsome men, plenty of *cocottes* in their own neat little traps, equestriennes, gendarmes, nursemaids, squalling babies and infants. The Parisian child, as a rule, is not pretty, but is well dressed—which latter attribute covers now-a-days a multitude of sins, more than charity; the child of the bourgeois and those of the Faubourg St. Germain, if not dressed in equally costly fabrics, still go in for *pékutt* (which is the new term for *chic*), or ultra-chic, and their clothes fit them. But when toddlers are in the question, give me the darlings of Madison Square Park, who come there every afternoon with their nurses, and look more like animated pictures out of Ida Waugh's "Wee Babies" than anything else.

The American girl is universally acknowledged to be the most beautiful in the world; let me add ditto for the American baby—of course I mean those over a year old; before that age they all look alike.

The difference between Sunday in Paris and Sunday in London is all the difference in the world. In London the gloom begins on Saturday noon, when everything closes for the "usual half holiday." Sunday morning you can go to church if you feel like paying sixpence for your modicum of spiritual welfare, which will be doled out to you by a well-fed curate, prefaced with, "Who hath yaws to yaw let him yaw." Then in the afternoon, if you've not got enough holiness, you can run into the Abbey and fall asleep, while Canon Farrar is slinging around more righteousness, and dream you are roaming around the tombs of the kings with the aged guide, who, if interrupted in his explanations, must begin again with Ned the Confessor. Then you go home to tea and supper; if you are in lodgings, you don't dare open your piano for music, without provoking a loud rap and request from your landlady that you'll please play hymns or shut the piano. As by this time you are half dead with music, you bang down the lid and cuss vigorously at London Sundays and resolve to leave for Paris by daylight. But here, if you want to go to church and not lose any of the Sunday's fun, you must go to early church. Then comes the Bois and a raspberry ice and glass of cream at the "petite ferme," or, perhaps, luncheon. Then you have your choice of a dozen matinees. After that comes dinner at the Café du Helder, Maison Dorée, or anywhere you wish; then the evening is spent at a concert, and when that is ended you can settle yourself at a table on the Boulevard and enjoy any beverage or ice you may care to order, until as late as you choose, without fear of the garçon growling: "Now, then; time to clowse!"

The warm weather has thawed out Nevada's cold, and of her much expected and oft-postponed debut on Thursday night I will tell you in my next. At present I will only say that she showed evidence of a considerably good schooling, although her voice is yet suffering from her recent indisposition. She will never be a finished actress, nor a wonderful singer; but can be very useful to Carvalho in the Opera Comique. She is like all Marchesi's pupils—a high light soprano, a sort of *sfogato leggiera*. Before saying anything more I want to hear her to-morrow night and notice if her voice is fuller than on Thursday. A first night is the worst for criticising a performer. I gave an account of the Perle de Bresil, in which she made her debut, to THE MIRROR several weeks ago. The original libretto has been altered and modified to suit the stage of the Comique, by M. Jules Barbier. L'as de Trefle, not having succeeded as well as was hoped for at first, the Ambigu has gone back to old standbys, and has concluded to produce an old drama by Dougues, called La Boutiquiere des Innocents. Still, sixty nights for L'as de Trefle was not bad. If the Paris population were of a sufficiently lachrymose nature, what a bonanza Maurice B. might find in the sufferings and snivelings of Hazel Kirke or in the disastrous colic or croup of the baby of Young Mrs. Winthrop. But here we would regard Dunstan as an obstinate old ass and feel inclined to send Hazel down to Trouville and let her drown herself with *éclat* in a *chic* bathing dress, instead of meandering down to a mill pond in an old black rag. If an enterprising manager wanted to start a prayer-book and eye-water show here in Paris on the Mallory plan he could hire the Madeleine, fit it up and put Pere Hyacinthe in for director of amusements. Going farther, he could buy Talmage a "French Without a Master" to study on the voyage and bring him over to do the eccentric comedian business, inasmuch as I understand that Monk has knocked him out in Brooklyn, though in Mallory plays I suppose an eccentric comedian would not be allowed. Well, then, he could do the heavy pathetic and have hauled on in sad scenes to cry, and I'm sure that if he screwed up that mouth of his for a first-class sob, the people would flock from far and near to see the sight. Hyacinthe and the lessee would pocket shekels and Paris hotels would fill up.

When the average female begins to go crazy she usually howls about her rights, or rather tries to originate a new kind of semi-masculine dress, gets rampant if not allowed to visit the polls, and then, if thwarted in all these plans, she daubs her fingers with ink, crops her hair fighting-fashion and begins by writing poetry and finishes by writing a play. Then at this period, if her friends don't kindly put her in an asylum, she spends the weary day climbing into managers' offices and assaulting every poor wretch who ever ran a show, runs one at present or knows a man who does or ever did run one; and if at last she does get her book produced, she waits for the dramatic critic, armed with a stout umbrella which she would fain break over said critic's back if he has written aught derogatory of her play. I say the average female, and, of course, except such women who really possess brains and who know how to use them, as Jean Ingelow, Frances H. Burnett, Mary H. Fiske and many others whose writings are not only interesting but are bonanzas on a rainy day, no matter how often before one has met them. Well, now that Louise Michel has raged and stormed her *patois*, and has been popped into limbo, her insanity has broken out in a fresh place and she's written a play. She has not sent it to Sara, as probably she has an idea that Sara might give it along with her old handbills and programmes to feed the sportive William goat; but she has consigned it to the judgement of M. Lisbonne, the lessee of Les Bouffes du Nord. We will pray for the repose of his soul. *Requiescat!*

Apropos of *Requiescats*, Mme. Drouet died last week, and had one of the largest and finest funerals ever given to a woman in Europe. She was the right bower of Victor Hugo, and was, so to speak, "his muse" for half a century. She was originally intended for a nun, but when asked by the catechising priest if she preferred that vocation she boldly replied "No," and left the convent the next day. After a few weeks she appeared upon the stage at the Vaudeville. She possessed marvellous beauty, great talent, and was known in dramatic circles as "La Belle Juliette." While on the stage Victor Hugo admired her so much that she, noticing it, and not caring to have her eyes scratched out by Mrs. Hugo, left for St. Petersburg. Victor was broken-hearted at her departure, and expressed his feelings in the chapter about Marius in "Les Miserables!" When Mme. Drouet returned from St. Petersburg, she noticed the changed and grief-stricken look of the poet, and decided to abandon the theatre and devote herself to him, engaging herself to him as secretary. After his wife's death, she took charge of his house and children, presided at his levees, and it was in his house in the Avenue d'Eylau that she lived and died.

Pasdeloup has the exclusive privilege of performing Wagner's Lohengrin here, and his concerts at the Eden Theatre have met with such success that he wants to produce Lohengrin there next Winter, with Mme. Fides-Devries as the particular star. No one sees how he is going to do it, as the present directors of the Eden Theatre are going to hold on to it. Devries would be a good card, as, since her return to the stage, she has proved more than ever, if possible, what a favorite she is. When she sang the rôle of Ophelia at the two hundredth performance of Hamlet, a short time ago, she received a cheque for 1,500 francs. This she handed over to the pension fund of the opera, like a good little girl, instead of investing in a new bonnet; but then, perhaps, she may anticipate falling back on the fund herself some day; in that case, there is method in her madness.

SARA.

The Professional Dude.

Much has been said and written about this now popular individual, and Broadway and Fourteenth street, the prominent thoroughfares upon which he displays his effeminate person, are literally alive with the "species" every fine afternoon. The dude is so marked and so prolific a character just now that he fails to excite the interest he did some months ago. He is not born—he grows, and his growth is so rapid that he has become a prominent integer in the perambulating human sum. The profession have given birth to a large number of the addle-pated parasites, and Union Square has become their rendezvous. He is easily picked out of the crowd in front of the Morton House, and is the loudest-mouthed regarding his achievements of the past season. His self-glorification is as distasteful as his presence.

He is continually talking of his great professional victories—how he took all the business from his star by the superexcellence of his acting—how he was called out at the end of each act to answer the demands of admiring and enthusiastic audiences—how many tinted and double-distilled *billet-doux* he received from fair maidens of this and that city, extolling his realistic acting, his faultless *tout ensemble*, and his general moral worth—how they have so annoyed him with requests to make his acquaintance—how reluctantly he was compelled to refuse them, etc., etc. Observe the little insect as he stands against a Union Square Theatre bill-board at 10 A. M., in his newly-constructed diagonal suit, beneath which it would be almost impossible to intrude the blade of a common case-knife; the stiff standing collar overlaps itself so tightly that the vesicles of his neck become swelling veins; a plated horse-shoe, crescent, or a lump of crude gold ornaments the tie, while an oroide chain runs from one vest pocket to the other; a natty little Derby hat, a pair of glazed tooth-pick shoes, a limber rattan cane, a lighted cigarette, and a "group" of paste diamonds on the fingers of both hands complete his make-up. There he stands, ogling the ladies as they pass, and believing in his heart he has "mashed" them all.

In the afternoon the little worm is found in the same locality—this time in a light and airy Summer suit, faultlessly fitted to his form, and his person bedecked with other and more prominent ornaments. He divides his time between the combination manager—whom he is continually seeking, to "fix" himself for the coming season, preparatory to starting for the sea-shore (the Morton House bar') and the fair afternoon promenaders of the vicinity. He is a being of fair average ability, barely "knows a hawk from a handsaw," prefers juvenile rôles in which he can bring his beautiful form into dressy prominence, lives in a fourth-story three-dollar hall room while in the city, slips in and out of a cheap Third avenue restaurant when he is unobserved and hungry, owes his washwoman, always treats the boys (when convenient), and altogether is the most harmless insect imaginable.

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TELEGRAPHIC NEWS.

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Fun in a Boarding-School.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, June 6.—Fun in a Boarding-School began a week's engagement at the Sans Souci Gardens on Monday night. The piece is full of amusing situations and popular songs. Ljsetta Ellani, the star, was well received, and won much applause as the mischievous school-girl.

The Paradox.

[BY TELEGRAPH TO THE MIRROR.]

HARTFORD, June 6.—Bartholomew's Equine Paradox began a week's engagement at Roberts' Opera House, Monday night, before a large audience, and business promises to be very large during the week. This is their second appearance here this season. Their first engagement was patronized by over 10,000 people for the week. The horses are truly wonderful.

At the Hub.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, June 6.—A Bunch of Keys, which was presented before a large house at the Globe, met with great success, evoking hearty laughter and applause. Alice Atherton was presented with an elegant basket of flowers, in the centre of which, on white ground, was a bunch of keys made of pinks.

A very large audience was present at the Park to welcome the Tourists, who met with their usual success. Mr. and Mrs. George S. Knight proved valuable additions to the company.

A fair-sized audience saw the Museum version of Uncle Tom's Cabin, which was presented with a very acceptable cast. Holden's Louisiana Jubilee Singers proved a pleasing feature.

Squatter Sovereignty was presented in an excellent manner at the Howard, and proved to be very enjoyable. A large audience was present.

Iolanthe was presented at the Bijou, with the same cast that assisted in its first production at this house. Sylvia Gerrish appeared in place of Clara Poole.

7-20-8's Western Success.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, June 6.—Daly's company produced 7-20-8, the New York success, at Hooley's on Monday night. It has met with great success. The company became popular here on a former visit. The piece will run four weeks. The audiences have been large.

C. B. Bishop, in Strictly Business, is doing a good business at Haverly's.

The second week of the C. C. Opera company is drawing meagre houses. Patience is given in a painfully amateurish fashion, except the singing, which is good. Mary Beebe carries off the honors. Next week, first production of Power of Money, with E. K. Collier, Charles Stanley, Harry Langdon, Leonora Bradley and Genevieve Rogers in the cast.

The Barlow-Wilson troupe have created a minstrel boom at the Academy, the house being crowded every night.

Tony Pastor's Specialty company is at the Grand Opera House. Tony is successfully catering to a class that have hitherto tabooed variety performances. John Dillon, in States Attorney, is drawing fairly at the Criterion. The variety houses are having average business.

Newton Beers and the Rooms for Rent company have arrived here from Leadville penniless. They compelled Manager Ensign to bring them in.

At two o'clock yesterday morning a fire broke out in Barnum's Circus, which was pitched at the lake-front, and included the baseball park, consuming the main tents, dresses and paraphernalia. The blaze caught from one of the lamps, and the canvas was consumed like a flash. There was no loss of life. The animals fortunately were in a separate tent inside the baseball park, and were not injured. When the alarm was given the department responded quickly; but before the engines arrived the destruction of the main tent was complete. Several streams prevented a spread of the fire to the adjoining canvas, under which were the cages of the wild beasts. The flames ran up the canvas to the centre-poles in a twinkling, and a gorgeous scene was presented on the lake front for a few moments. The canvas and guy-ropes being destroyed, the centre-poles were precipitated to the ground, crushing the private boxes and carrying the fire in among the reserved seats, causing their complete destruction. The night watchman in charge of the stable tents gave the alarm in time to enable the hostlers to lead out all of the horses quietly. The wild animals had all been locked up for the night, and as they could not see the flames were in no sense panic-stricken. The actual loss to property is estimated at from $15,000 to $16 000, with no insurance, but the interruption to the performances will increase the loss considerably. The canvas destroyed covered six acres of ground, and it is claimed to have been the largest single tent in the world. The management have a duplicate on hand, and, in the event of the canvas not being entirely destroyed, will [illegible] the show open again to-day.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, June 6.—The sale of seats for [illegible] benefit to-night to the Press Club has been the largest of the season. It opened Monday morning, and in two hours every seat in the chairs and parquette were sold. Tuesday morning seats were sold in the first balcony; by noon they were all disposed of. To-day the gods' preserve is offered at a premium. Joe Lang has the field pretty much to himself this week. Business consequently is very good at the Adelphi.

INDIANAPOLIS, June 6.—Mons. La Haire, the ceiling-walker, was badly injured at the Park Theatre on Monday night. He was doing his act before a crowded house, when a strap broke and he was precipitated twenty-two feet to the stage. Both arms were broken and one of his knee-caps. His head was hurt and internal injuries were sustained. Before going on for the act he expressed a fear that something would happen.

ST. LOUIS, June 6.—Iolanthe was produced at Uhrig's Cave on Monday night by the Ford company. Rain drove an immense audience to shelter in the inner hall and broke up the performance. It was the opening night of the Summer season. Rose Eytinge appeared in Rose Michel, at the People's, to a light house.

SAN FRANCISCO, June 6.—The Wyndham company presented The Great Divorce Case Monday night, opening the Leavitt-Hayman season at the Baldwin.

DETROIT, June 6.—Owen Fawcett opened on Monday night at the Detroit to a light house. The piece was well received, Fawcett making a hit. Lizzie Evans opened to a full house at the Park in Fogg's Ferry.

Davy Crockett Redivivus.

Frank Mayo was met in the Union Square Hotel by a MIRROR reporter, and in answer to a question regarding his past season, the actor said:

"It has been exceedingly prosperous, and that is a good deal to say. My profits for the season just closed foot up to $54,000, $30,000 of which I have placed in bank; $24,000 went to pay off the losses sustained by my legitimate freak last season."

"Do you attempt the legitimate again?"

"Not for some time to come, much as I would like it; but Davy Crockett and Frank Mayo seem so indissolubly connected that the people expect always to see that individual whenever my name is advertised. I'm sorry to say they won't have anything else from me but the old backwoodsman."

"What do you do next season?"

"Crockett, of course. I play another season throughout the United States, and in June, 1884, I commence an extended European tour—perhaps going to Australia, India, and back by way of California. The trip may last two years."

"Where do you spend the Summer?"

"At my Summer residence, Crockett Lodge, near Canton, Pa., where I will recreate and rest preparatory to next season's work."

Ode to One-Night Stands.

O'er fair Ohio's snowy meads
My soul strings out for yards;
'Tis here the festive bull-frog feeds
And whistles up its pards.

Spasmodic "walks" the mystic "ghost"
In soulless, ghastly chunks—
Enough betimes to coyly boast
Two hinges on my trunks.

I love to skip at half-past three
And catch the blithesome freight,
To wander ruthlesaly and free
And seek the lowest rate.

Then, as creeps out the drowsy day,
I hie me on to act,
And "made up" lure the wary "jay"
Until the house is packed.

With fame-decked brow and winsome smiles
I lay me then to rest;
A sweet, weird dream my sleep beguiles
In peaceful, merry jest.

Oh, who would Thalia's shrine desert,
Who snub the laureled brow—
Who would not, like the actor, flirt
With talent-laden prow?

Methinks I'll frolic with a troupe
Across the granger lands,
Where callow youths benignly "supe,"
And gloat o'er one-night stands.

—LILLIE WEST.

Is It to be a Theatre?

A large excavation, running from Twenty-third to Twenty-fourth street, just below the Madison Square Theatre, has recently been made, and at present a score of bricklayers are at work on the foundation. An air of mystery seems to surround the work, and residents in the vicinity are in ignorance as to the character of the building about to be erected. Some think it is intended for a mammoth dry goods establishment; others, that it will be a large manufactory of some kind. The workmen are extremely reticent, and no one but those employed are allowed on the premises. The latest theory is, from the character of the walls, which are beginning to assume shape, that a large theatre is being built, and that Edward Stokes is the party building it. A MIRROR reporter tried to find that gentleman yesterday, to see if there was any truth in the report; but he was not visible. Mr. Stokes tried to get the site of the late Park Theatre; but, as is well known, was unsuccessful, and as he has so frequently asserted that he would some time own a New York theatre, the presumption that the building being erected in the above location is his work, may be correct. If so, we cannot understand why there should be so much secrecy about it.

The Life of a Wanderer.

BY LUMPACI-VAGABUNDUS.

About half a century ago a mighty wind blew over the City of Dublin, and in its course took the roof off a certain house in Holles street, Merrion Square, wherein lay a new-born babe in its cradle, watched over by its nurse. At the noise of the unroofing this nurse started, and, leaning over the cradle, took the child into her arms, and while in that position was buried beneath the wreck of falling timbers, slates, plaster and the other rubbish of a ruined house. Fortunately a big beam fell slantwise over the nurse and babe and saved them from destruction. The only inconvenience they suffered was the dread of being buried alive and the uncertainty of being digged out with some breath left in their bodies. The dread was all on the side of the nurse, for the child slept on in happy unconsciousness, heedless of the warring winds and clattering bricks and tiles that encompassed it. After a couple of hours the pair were rescued, little the worse, except for the fright, which, as we have seen, was all on one side, like the handle of a jug, and the nurse was congratulated upon her heroism, while the child ran more danger of asphyxia from injudicious and convulsive cuddling than it did from its entombment.

A stormy beginning to a stormy life—a presage carried out to the full.

The house and the child belonged to an old army officer, who, having fought through all the Peninsula war, had retired upon his laurels as a captain and paymaster of militia, the pay of which office, added to fair amount of landed property in various parts of Ireland, yielded him a good income, which he dispensed in the true old Irish style of profuse hospitality and a clannish habit of having a troupe of followers always about him, more expensive in the end than a staff of well-trained domestics in powder and livery would have been. But it was the habit of the "good old Irish gentleman," a relic of the ancient manners of the tribal chiefs who in Ireland and the Scottish Highlands lived as petty princes in lavish though slipshod abundance and prodigality, for which their descendants are now paying dearly.

In the house of the gentleman of whom we write, it was the universal custom for every servant who had ever lived in the family to make headquarters at the hall whenever he or she happened to be out of place, and at the country-house called "Grenane"—*anglice*, "Sunshine"—as many as a dozen retainers could be seen of an evening holding high holiday, living on the fat of the land and dancing jigs of an evening to the music of old Danny Shane's pipes, not one of whom had any real right to be there at all, but who came back to the shelter of "th' ould masther's" wing whenever they were in distress, as naturally as a flock of chickens fly to their parent when a hawk appears in the air.

That servants' hall was a sight to be remembered—the big fireplace heaped with glowing "turf;" the long deal table groaning with good cheer; the old blind piper warmly ensconced near the blaze, with a tumbler of punch handy to his wants, and the sonsy Irish lads and lasses dancing for dear life; or, in the intervals, doing a bit of "coortin'" while the beer and whiskey flowed freely—all at the "masther's" expense. The head centre of all the gaiety was an old fellow who had come into the family as a sort of hanger-on of the mistress of the house, whose father's coachman he had been. His name was Tom Frayne, and as queer a specimen was he of the "old residenther," or Irish family servant, as ever wore a livery. Tom used to get as drunk as a lord about once a month, and the "masther" used regularly to discharge him; whereupon Tom would go off and finish up his spree in some unholy resort known to himself, and then being once more "clothed and in his right mind," would tranquilly return to his duties in the stable and his meals in the servants' hall, as if nothing had happened to disturb the *entente cordiale* between his master and himself. After about five years of this, however, the "masther," despairing of bringing old Tom to any civilized ending, forbore to discharge him any more, and adopted the plan of thrashing him soundly—a process which had no more effect than the other, inasmuch as Tom took his beating philosophically, and got drunk and sober to suit his own fancy.

This Tom Frayne it was who first made his entrance through the piles of rubbish and clouds of dust, and pulled out the entombed nurse and baby to the light of day. "Oh! Be the powers of Moll Kelly," he shouted, "sure, here's the babby, all safe and sound, an' fast ashleep; and the nurse wid her back broke." The nurse's back, however, soon straightened again, and the child increased and flourished, spoiled and petted in the most approved old Irish style. As he grew up he developed an intense fondness for the sea and all things maritime. He would spend hours on the custom-house docks gazing at the fruit schooners which were the chief occupants of those retired regions, or strolling down the quays of the Liffey in rapt admiration of the coal brigs that traded between Dublin and Newcastle-on Tyne, or the cattle steamers that crossed to Liverpool with pigs and paddies, both going to "make the rint." The sea exercised over the lad's nature that weird fascination which it has had for most poetic minds of the Anglo-Norman race, the heritage of the Viking blood that led their ancestors to encompass the four seas of Britain in their shield-defended ships, of which our modern notion of armored vessels is but a development. The smell of tar was as a sweet savor in the boy's nostrils, and the creaking of a block would make his heart flutter with a vague but delicious rapture. Many a time has he stood on the North Wall, or on the beach at Sandy Mount, gazing over the sea and, as the line of the horizon bounded his vision, his soul would yearn with an indefinable longing to see what was beyond. Verily, the old Norse spirit was strong in the lad whose name descended from one of the fiercest chieftains of the fiercest race the world ever saw, and from whom a principality in "Gamle Norgè" takes its title at the present day. From Norway to "Fair Normandie" with fire and sword; from Normandie to England with William the Conqueror; from England to Ireland with Strongbow and Cromwell, always looking out for the main chance, and not too particular as to means so that the end were gained, sailed the doughty warriors of the race of Lijst, the fisherman of the Lijsterfiord, who first turned his boat-hook into a spear and his coracle into a war-ship in in the reign of Harold Harfanger, the Dauntless, and became a "fisher of men," although not quite in the Apostolic sense. Even as the old Skalds and Barsekars would disport themselves with their harps after the din of battle, and the song was the sister of the sword in the far Norland; when in the long Winter the ships could not put to sea, and the crews were, perforce of the elements, reduced to the peaceful life of the hall till the spring should let them loose again to slay and ravage, and so passed the time with music and story—so the love of sweet sounds and gracious thoughts strove in the boy's mind with the craving for voyage and adventure. From his earliest years, whatever of him was not sailor was singer, and music and poetry filled all the chinks and crannies of his brain that were not crammed with Robinson Crusoe, Marryat and Tom Cringle's Log. Of these materials the lad's father determined to make a lawyer—the Bar being, in an Irish gentleman's opinion, the first profession in the world, probably because of the innate love of squabble that keeps the Island of Saints in perpetual hot water. The lad, however, would none of it. The Four Courts were an abomination in his sight, and the C. C. C. stunk in his nostrils figuratively and literally. Even the illustrious example of the Right Honorable Edward Saurin, whilom Attorney-General for Ireland and the lad's godfather, could not reconcile him to the road leading to the woolsack, and so the boy learned "a little Latin and less Greek," read novels and fairy tales assiduously, learned to play upon divers instruments of music; could ride, swim and sail a boat with any man that lived, and passed his life in vague longings after a future wrapped in a golden mist that hid it from his yearning gaze. Plenty of money had the youth, and widest liberty, and whether riding with the "Ward" or "Garrison" hounds after a stag, to the famous "Kilruddery hunt" after a fox, Dr. W.'s, "the mad docther," so called because he kept a private asylum—harriers after a hare, or sailing in his father's pretty little ten-ton cutter *Nautilus* round the Hill of Howth, or in Killiney Bay, he was happy in the imaginings of the future, and happily blind to the sunk fences, treacherous walls, the hidden reefs and dismasting squalls that the future was to bring forth.

At last the ease of the boy's life and belongings grew irksome. He cast about for some vent for his superfluous energies. His father refused to let him enter the navy, as was his earnest wish, and pressed the uninviting wig and gown of the Bar upon his acceptance. But he would none of it, and at last he took French leave of home and all its comforts, and shipped as cabin-boy aboard a collier brig called the *Black Diamond*, bound to Newcastle-on-Tyne. The trip was remarkable only for the fact that the boy spent his time after the manner of a football; he was kicked in the cabin, kicked on deck, kicked in the galley and kicked in the forecastle. The captain kicked him, the mates kicked him, the cook kicked him and the crew kicked him, so that by the time he arrived back again at the Coal Quay, Dublin, he was hardened against all varieties of kicks. The brig was laid to the Quay, and the process of discharging the coal was commenced. The cabin-boy, of course, with grimy face and a bit of chalk in his mouth, was tallying the buckets as they ascended from the hold full of black diamonds. Ever and anon he would cast a wistful glance along the Quay, if, perchance, he might see his father's irate but welcome form striding along in search of his truant son. Too proud to write home, he waited in hope and trembling fear. At length a portly figure stops, crosses the gangplank, seizes the lad's not reluctant ear, guides him over the narrow "Al-Sirat" that led to Heaven and Home, and delivers the last kick of that voyage from the foot of an outraged but forgiving father.

After that experience, the lad stayed quiet for a while, and really did condescend to study. Among other things useful and ornamental, he worked steadily for a year with Logier, the celebrated music teacher and theorist, the inventor of the Kent bugle and the chiroplast, and the author of the best treatise on the science of music and composition that has ever appeared.

To this interregnum the boy owed all the knowledge that stood him so much in stead in after life, when he had no father to kick him back into comfort, but had to pick his living out of his brains, such as they were.

(*To be continued.*)

The Power of Money.

There are plenty people in this world who are too proud to acknowledge as friends those who earn their honest living on the stage or in the concert-room, but who are not too proud to accept the money thus gained, behind the door, so to speak. It is not the thing itself they are ashamed of, but the appearance of the thing. Such people look upon the money they can extract from artists as a grocer looks upon oleomargarine. It makes good enough butter, if it does come from butchers' refuse.

A friend of ours, who had made a good deal of money as an operatic manager, took it into his head that he would like to see his native land once more. Accordingly he crossed the ferry and repaired with all convenient speed to the town of Wicklow, to which ancient though decayed burgh he belonged. Arrived there he scattered his dollars with a liberal hand, and, in consequence, was much courted. He had a sister, who, good, pious soul! was sadly scandalized at the Godless way by which her Americanized brother had made his money, and who trembled lest the connection with the despised theatre should leak out. She accordingly begged him to sink the profession.

"Pray," said the man, "how shall I account for having so much money to spend in a place where nobody else has any?" Said the woman:

"Say you have been farming over there."

"Oh!" exclaimed the man. "So farming is respectable; but managing an Italian opera is not!"

"Of course," replied the woman. "Anything is better than the theatre."

"Oh!" said the man, "then as you are pious, and can repent and clear off your sins, do you tell the fib, and I won't contradict you."

And she did, and he didn't; and when he was going back to the accursed theatre she borrowed a couple of hundred pounds from him, and gave fifty of it to a pet parson, who did not find the money smell too rankly of the footlights, but spent it in good works, the best work of all being his own proper comfort and easement.

Many such instances of pride-pocketing could be adduced; but human nature is weak and very uncertain, and we believe that the proudest of those who despise the drama and its profession will put that pride on one side whenever there is money to be begged, borrowed or stolen from the much-contemned actor.

George Edgar's Theatre.

Some weeks since THE MIRROR gave the first intimation to the public that a new theatre was to be erected uptown, and that the projectors of the enterprise had promised it would be the finest house of amusement in America, only allowing the presentation of first-class attractions. At that time THE MIRROR was in full possession of all the particulars; but as matters had not been closed up as tightly as was desired, it refrained from making them public.

Since that time, in fact within the past week, matters have been so arranged that we can speak advisedly on the subject. A reporter met George Edgar yesterday, and knowing that he was the head and front of the new scheme, asked him how it was progressing. Mr. Edgar replied: "Splendidly. Since the first publication a few weeks ago in THE MIRROR, our prospects have materially improved and our plans are nearly perfected. Refusal of ground opposite the new Metropolitan Opera House has been obtained, money has been pledged to secure the carrying out of all our intentions, and one of the best known architects in the city has prepared plans and specifications which meet the hearty approval of the syndicate. It is altogether probable that work will begin before many weeks."

"What is your plan regarding the building?"

"As we have sufficient ground room, our intention is to build a fireproof theatre and flat-houses to be nine stories high, and by running the two in conjunction our revenues from the flats will so reduce the rent of the theatre that we can spend more money in securing first-class talent in all departments and in mounting plays in a superior manner. We will not produce anything about which we will have any fears of the public disapproving. We shall try to make this theatre to New York what the Lyceum is to London. Whether we shall run it strictly on the stock company principle all the year round, or admit some of the best combinations, is a matter for future decision.

"As the theatre will not be ready for occupancy before 1885, we have plenty of time to decide that question to the best advantage. The new house will seat about twelve hundred, and will have in its furnishings every improvement that is practicable which may be invented up to the time of opening. All improvements possible in seating, ventilation, dressing-rooms, etc., will be utilized. The entire building will be in the Venetian style of architecture, and the rotunda for both flats and theatre will be the finest and largest in America. This rotunda, or arcade, will be about 50x100 feet, three stories in height, covered by a roof of colored and stained glass. Handsome stores and the theatre and flat entrances will open into it, while the theatre and other offices will look down into it. Altogether it will be a credit to New York, and especially that locality with its aristocratic neighbor across the street and the new handsomest Casino on the next corner. My present company may open the house, and more than one company may be put on the road."

Historical Essays on the Drama.

XVI.

Le jeu du Berger et de la Bergère (the play of the Shepherd and the Shepherdess), extracted by M. Legrand from the King's MSS., No. 7,604, is a kind of pastoral, of which the characters are Aubert, a Knight; Marion, or Marotte, sweetheart of Robin; Perette, a friend of Marotte; Robin, lover of Marotte; Baudouin, Gautier, shepherds and kinsmen of Robin. M. Legrand gives us the following specimen, of which we make a free translation:

MAROTTE (singing):

Robin loves me, and he's my life.
Robin wants me for his wife;
Robin buys me petticoats,
Scarlet bright, as each one notes;
Smocks and bodices so fine.
Robin loves me, Robin's mine!

A knight called Aubert, passing with hawk on fist, sees the pretty shepherdess. He accosts her, wishes her a good-morning, and inquires why she repeats so often and with such apparent pleasure the name of Robin. "Sir," replies the girl, "I have good reason to do so, for I love Robin and Robin loves me! He has given me good proof that he loves me, for he has made me presents of this basket, this crook and this knife." In her turn she asks the knight what bird is that he carries on his fist; what does it feed on, and what are its habits. On his replying, she says that her Robin has none of these cruel fashions; but he knows how to amuse folk, for all that, and when he plays on his pipe all the village runs to hear him.

AUBERT: Tell me, pretty shepherdess, do you think you could love a knight?

MAROTTE: Kind sir, you can go on with your hunting. I know no knight, and I don't want to love anybody but Robin. He comes to see me every day, morning and evening. And this very day he brought me new cheese and fresh bread.

AUBERT: Sweet shepherdess, come along with me. Mount on this fine horse, and let us go down into the valley and sport by the edge of the wood.

MAROTTE: Sir! What is your name?

AUBERT: Aubert.

MAROTTE (singing):

Sir Aubert, you're losing your labor;
I love only Robin, my neighbor.

AUBERT: But do you know that I am a knight, and that you, fair Disdain! are naught but a poor shepherdess?

MAROTTE: I don't love a man for his knighthood. True, I am only a shepherdess, but my love is handsome, gay and young.

AUBERT: Since that is so, we'll say no more about it. May Heaven grant you all the happiness you expect with your friend. I'm off.

Exit singing. Marotte remains alone, singing also, and calling on Robin. He hears her from afar, and echoes the song of his sweetheart. She knows his voice. He comes.

MAROTTE: Oh! Robin, my sweet friend, you don't know what has just chanced to me; but don't be angry, I prithee. Listen! There came, a little while ago, a fine gentleman on horseback, who sued for my love; but he lost his labor, for I am always true to you.

Robin, who is given to jealousy, explodes in threats against the knight. He protests that if he had only known in time he and his two cousins would have made short work of the intruder upon his rights. Marotte soothes him as best she may, and proposes that they shall have something to eat. They spread on the grass some plums and bread-and-cheese that Robin has brought with him. Robin sits beside his lass, and they dine gaily. After their frugal repast, he begs her to give him the wreath she wears on her hair. She consents, and puts it on his head with her own hands, and he announces that he will go and seek Baudouin and Gautier, his cousins, in order that they may pass the remainder of the day pleasantly. Marotte begs him to bring her friend Perette also. Robin goes to search for them.

The knight takes the opportunity to come back to Marotte, on pretence of asking tidings of the hawk, which he avers has taken flight. He renews his conversation with the shepherdess, declaring that he would make himself very easy for the loss of his hawk if he could only have such a gentle dove as she in place of it. Marotte still says that she loves none save Robin, and begs the knight to leave her alone, lest Robin should return and find her chatting with a stranger, and perhaps be angry and cease to love her. In fact, Robin does arrive, playing upon his flageolet of silver in true Arcadian fashion. Aubert, who wants to fasten a quarrel on him, accuses him of killing his hawk, and strikes him. Marotte prays for mercy on her lover. "With all my heart," quoth the knight, "on condition that you come with me." In vain she refuses. He seizes her, but she makes such a screaming, and struggles so fiercely for freedom, that he lets her go and departs. She flies at once to Robin and asks if he is wounded.

ROBIN: Marotte, I am healed since I see you again.

MAROTTE: Then come and embrace me.

Then, seeing Perette and the two cousins arrive, who surprise them embracing, Marotte is put to the blush, and covered with confusion as with a garment. "Don't be ashamed," says Gautia; "he is my cousin."

MAROTTE: It is not on account of you that I am vexed, but because he is such a dare-devil that he would do the same thing before the whole village.

ROBIN: And I'd like to know who could help it?

In order to drive away the remembrance of the annoyance the knight has caused, they amuse themselves with games such as Saint Coinne. Gautia personates the Saint; the others come on bended knee to offer presents. To make them laugh he tries all sorts of queer things, and when he succeeds the laugher is obliged to deliver a forfeit. Then they play at Le Roi (the King). Baudouin is King. The rest seat him on his throne of turf and commence to crown him. Perette puts her wreath on his head, and all his loyal subjects approach and do homage. The King asks a question, or gives an order to each. For example, he demands of Gautier if he is ever jealous. "I have been, your Majesty," answers he. "One fine morning I heard some one knock at my sweetheart's [illegible] and I suspected that it might be a lov[illegible] it that is the only time I was ever jealo[illegible]

Then Perett[illegible]ked what was the supreme delight [illegible] "Sire," answers the maid," 'tis w[illegible] of my heart comes to me in the fields, and, without saying naughty things, sits down and keeps me sweet companionship." Robin is interrogated in like manner, and the King, satisfied with his answer, orders him to give Marotte such a sweet kiss that it will give the maiden the purest ecstacy.

GAUTIER: Marotte, answer the King; how much do you love my cousin Robin?

MAROTTE: Sire, I love him more than all my sheep, and even the ewe that has just brought me a lamb. [Evidently the librettist of La Mascotte has read this ancient play.]

While they are amusing themselves thus, a wolf appears and carries off one of Marotte's sheep. Robin runs after the beast, armed with a club. He overtakes it and rescues the sheep, which he restores to its mistress, his true love Marotte. The King, in reward, adjudges him another kiss. Bandouin asks Perette if she would not like to do so also. "No," replies she, "I don't care about it. And, besides, who would want to kiss me?" The three shepherds offer their services eagerly, but she refuses. They interrupt the play for luncheon. Each of the cousins has brought something with him—the one a ham, the other a ewe's-milk cheese. Robin, on pretence of going to get something nimself to bear his part, seeks the village and returns with some minstrels, or menetriers. His first speech on his return is to ask Marotte if she loves him, and one can imagine the answer. Marotte, perceiving that Gautier is lost in reverie, asks him what he is dreaming about.

GAUTIER: I' faith, I'm thinking that if Robin was not my cousin I should love you with all my heart. Look here, Bandouin, did you ever see such a trim figure?

ROBIN: Hands off, there, if you please!

GAUTIER: What—jealous already?

ROBIN: Aye, I am. What of it?

MAROTTE: You are wrong—and you, Gautier, no more of such nonsense, I beg. Now, let us begin the evening's amusement.

Gautier announces that he can sing a good song, and to prove his words begins a ballad, the words of which, being too suggestive, he is howled down. Robin proposes to dance, and, accordingly, taking his love for his partner, kicks up his heels frolicsomely, as do the rest.

M. Legrand tells us that, owing to the latter leaves of the MS. being torn, the rest of the play is wanting. The MS. of the Duke de Valliérs, in which the piece is attributed to Adam de la Halle, contains some more verses, which Robin sings:

Come to me, darling, along the road;
Come to me, darling, by the side of the wood.
The wood it is thick and the road it is long,
But we'll lighten the journey with kisses and song.

Notwithstanding the rude construction and want of congruity in this play—for assuredly a play it is—we must give it a place far above the mysteries and follies of the first ages of the French drama.

Professional Doings.

—Sam Jackson has been ill for a time, but is out again.

—Baker and Farron are at home in Buffalo for the Summer.

—Leo Cooper has been engaged for leading heavies with Rhéa.

—Byron Douglas is re-engaged by Fred Vokes for the Summer.

—George and Lizzie May Ulmer will summer at North Scituate, Mass.

—Peter Curren will be the advance agent for the three G.'s Devil's Auction.

—T. D. Marks has been engaged as advance agent for Edwards and Jackson.

—The play Furnished Rooms has been sold by C. H. Smith to Topsy Venn.

—Manager D. A. Kelly, of the Front Street Theatre, Baltimore, is in the city.

—Aaron Appleton will be business manager of the Jennie Yeamans combination.

—Will J. Davis will pilot the Chicago Church Choir party the coming season.

—William Conner will continue the management of John McCullough next season.

—Manager Whallen, of Louisville, will be at the Morton House from June 15 to 30.

—The Mt. Morris Theatre is closed this week. Ada Gray opens there next Monday night.

—J. E. Riley, manager for the Texas circuit, is in town and prepared to book everybody for Texas.

—Kit Clarke goes to the Rangeley Lakes, in Maine, on Monday, for a season of rest and fishing.

—John Mackay is looking for some one who will furnish him a play upon the word "dude," in Pop.

—E. P. Temple goes with Ed. Rice next season. He leaves for Europe on the 19th for a brief tour.

—Robert Arthur, in advance of Thorne's Black Flag, has gone to San Francisco to work up a "boom."

—W. A. Paul, now of the Neil Burgess Vim company, has signed with Maggie Mitchell for next season.

—John T. Raymond closed at Toronto on the 2d, and, with his wife, sails for Europe next Wednesday.

—William J. Magee, late with Wallack's traveling company, goes with Barry and Fay the coming season.

—John T. Sullivan, after receiving offers from Barrett and McCullough, has decided to remain with Rhea.

—Al Thayer and W. J. Winterburn have left the sun-baked Metropolis for their smoky homes in Cincinnati.

—Baldwin's San Francisco theatre has been leased from May 1 by Mackabee and Masterson for a term of years.

—"The Theatrical Agents' Weekly Expense and Route Book" has been issued by the Sterling (Ill.) Gazette Company.

—James R. McGarry has been engaged to play the Colonel in '49 and to manage the stage for the Ulmers next season.

—The Devil's Auction, under the management of the 3 G's—Gardner, Gilmore and Gallaher—will open at Haverly's August 27.

—John H. Havlin has sold his interest in Minnie Maddern to Le Grant White, her husband, who will do the managing hereafter.

—L. Dow Hendershot, one-time advance agent, and well-known in minstrel circles, died recently in Dallas, Texas, of consumption.

—Marlande Clarke, the English comedian, gave a private reading in the parlors of the Laclede Hotel, St. Louis, one evening last week.

—Redmond's Grand Opera House, at Grand Rapids, Mich., is to be enlarged. To effect this an adjoining property has been purchased.

—Irene Worrell, of the Worrell Sisters, is again on the variety stage.

—Richard Mansfield sailed from Boston on the *Samaria* last Saturday.

—W. H. Wallis, the past season with Lotta, has been engaged for Lytton Sothern's tour.

—Martin W. Hanley closes his Squatter Sovereignty tour in Boston on Saturday night.

—During the Summer season at the Casino, opening June 20, the house will be cooled by a system of air-shafts.

—Katie Putnam will play a short Summer engagement in Chicago, appearing in The Daughter of the Regiment.

—George Kilometre Fortesque has abandoned the Rebecca of Posen scheme, and will remain with Rice the coming season.

—Claire Desmond (Minnie Mahony) made her debut at Ford's, Baltimore, last Wednesday night, appearing as Juliana in The Honeymoon.

—Manager J. R. Spackman, of the Grand Opera House, Toronto, is in the city. He reports his late season as a remarkably prosperous one.

—The Union Square company has returned to the city, having closed the season in Boston last Saturday. They shortly leave for San Francisco.

—L. R. Shewell and wife (Olivia Rand) have reached home and will remain at their residence in West Twenty-fourth street for some weeks.

—Marlande Clarke opens in Hearts and Hampers in Chicago on Monday, the report that the company had suddenly closed being unfounded.

—The granite fronts of Booth's Theatre have been sold to John D. Crimmins, the well-known contractor-politician, for $1,000. They originally cost $150,000.

—Carrie Swain will be under new management next season, R. E. Stevens having withdrawn. Miss Swain will star in a new piece now being written.

—Cohoes, N. Y., with a population of 30,000, has only one theatre—the Opera House, managed by P. J. Callen, which is one of the handsomest in the State.

—David Belasco, the Frohmans, Prof. F. H. Sargent, Wesley Sisson, Max Freeman, Nelson Waldron and others were at the ship Tuesday to see Georgia Cayvan off.

—Only one Farmer's Daughter company will be put on the road next season, and it will be under the management of Joseph Frank. The company will open season at Norfolk, Va.

—George Edgar has had sixty-five sittings at Falk's, and left an order for 100 photographs from each negative, making 6,500 photographs in all—the largest single order ever given.

—W. M. Davene, the variety manager, who sails for Europe on Saturday, has been presented by his late company with a silver service. His season, all week stands, was very successful.

—Manager Chase retains the following people for Rhéa's company: Eugenie Lindeman, Gracie Hall and Messrs. Sullivan, Harris, Cooper and Ferree. C. A. McManus will be replaced by Robert Wilson.

—P. R. Bennett, of the Urbana (O.) Opera House, informs THE MIRROR that the managers of the houses in his circuit have concluded to play only one attraction per week, though he thinks they could easily stand two.

—G. H. Leonard has had a proposal from Manager Comley to play the leading juvenile in Princess Chuck. His wife was recently offered a place in Margaret Mather's support; but the terms were not satisfactory.

—Perkins D. Fisher, who has played the Judge the past season in Chanfrau's Kit, joins the Boston Museum stock for a Summer season. He has a number of good offers, but has accepted nothing as yet for next season.

—George Edgar and a party of friends crossed the big bridge a couple of Sundays ago with a six-horse team. Not to be outdone by any future generations, the same party intends crossing with twelve horses the coming Sunday.

—The chorus of the Catherine Lewis Opera company, which recently went to pieces in the West, have been relieved by subscriptions from professionals. Joseph Jefferson contributed $50. Three of the number have arrived in this city.

—Edwards and Jackson's Fun in a Balloon company open at Tony Pastor's Theatre June 18. The company engaged is as follows: Kate Foley, Harry Lindon, W. Williams, Edward Favor, H. F. Wilson, Bertha Sinclair and Fanny B. Welles.

—Manager A. E. Allen, of Jamestown, N. Y., is at the Morton House. He will remain about a month, attending to the business of his house. Managers say that his Opera House is the finest and most ably managed in Western New York.

—Harley Merry is painting the scenery for The Devil's Auction. Signor Grossi sails for Europe on the 9th to bring over the premieres and coryphees. A four weeks' engagement will be played at the Fourteenth Street Theatre, opening May 9.

—Clay and Buckley, managers of the Michigan circuit, will be in town the last of this week. They are building a new theatre in East Saginaw, which will be completed in September next. This house will be included in Clay and Buckley's circuit.

—Jennie Yeamans will begin her starring tour next season at the Grand Opera House, St. Louis, Sept. 9. Manager Hickey informs us that he has secured the best dates to be had, most of them being week stands in the large cities. Jennie is a bright, captivating little soubrette, and will make her mark.

—Frank Bangs and Alice Singer La Grove were married in Plymouth Church, Brooklyn, on Monday, by Henry Ward Beecher. The bride is a daughter of Singer, the sewing-machine inventor, and is reputed to be wealthy. She was known to the stage for a short season as Agnes Leonard, and some few years ago was divorced from her first husband.

—About ten days ago Pauline Markham, surrounded by a moderately strong company, went on the road. The farewells which a certain member of the party took of his friends on the Square were as affecting as if the parting were for years, perhaps forever. After a protracted season of four nights in Providence and Fall River, the organization disbanded and returned. The man of many friends, however, put the best face he could upon the failure and return, and when questioned about it last Friday, remarked that it was the intention when setting out to play for four nights only.

—A blunder in last week's issue made a prominent line in an advertisement read "Heuck's New Cosmopolitan Theatre," instead of "Heuck's New Coliseum Theatre."

—John Havlin arrived from Cincinnati Tuesday afternoon, his object being to arrange for the seats and decorations, of his new Cincinnati theatre, which opens early in September.

—Mattie Vickers and Charles Rogers, after several unsuccessful attempts at starring, seem to have found popular appreciation in their new play of Jacquine; or, Tramp's Daughter.

—Frank Farrell expects to get the Continental Guards into line at the Standard Theatre from the 25th to 27th. They come here under the auspices of the Seventy-first Regiment.

—Clara Thropp, one of Mrs. Lou Thropp's brood of talented progeny, has been winning praises for her excellent acting as Jeanne de Latour, in Miss Multon, with Charlotte Thompson.

—John Howson opens his Summer season of opera at the Boston Museum on Monday night, 11th. The company will include Perugini, John Howson, Walter Hampshire, George Olmi, W. C. Collins, Marie Jansen, Elma Delaro and Emie Weathersby. The repertoire will be Patience, The Mascotte, Billee Taylor, Grand Duchesse and Princess of Trebizonde. For several of these pieces the orchestra scores have been lent by Miss Ober, of the Ideals.

—Sheridan Corbyn said, before sailing for England on the *Queen* last Saturday: "My mission is mainly to visit my mother, but while abroad I shall arrange for Mayo's tour of England, Ireland and Scotland, to commence in June, 1884. Thence he proposes to voyage to Australia. I shall return in time to assume the management of his tour, and I also intend to put on the road my California drama, Uncle Bill, with John Woodward in the leading part. The date of opening will be August 27, and the time for the rest of the season is nearly all booked."

—John W. McKinney arrived yesterday. He will remain two weeks, booking attractions for Coates' Opera House, Kansas City. Mr. McKinney does not go with M. B. Curtis next season, a connection which has lasted two years having been severed. Mr. McKinney is looking for a good position for next season. As he is one of the most energetic, conscientious and enterprising men in the business, he will probably not have far to look.

—The George Edgar Shakespearean company for 1883-84 is now complete. Here is the full list of members: Sara Jewett, Ada Ward, Henrietta Vaders, Eva Garrick, Emma Field, Eben Plympton, Frank E. Aiken, William Davidge, Jr., F. C. Huebner, Lawrence Marston, Geoffrey Hawley, T. J. Quinn, A. Glassford, Sr., H. R. Brennan, W. J. Butler, Charles Helmrich, Fred Price, H. Clarendon, Louis Carland. L. H. Everett, stage manager; Frank A. Small, agent; Maze Edwards, manager. The repertoire will consist of Lear, Othello, Macbeth, Richelieu, Merchant of Venice, Romeo and Juliet, As You Like It, Taming of the Shrew, and Ruy Blas.

CAMPBELL IN BERLIN.

A Berlin paper just received says: "On the same floor of the Hotel de Rome, that the King of the Sandwich Islands—Kalakaua—had his quarters, lives, since seven o'clock last night, a 'prince among authors,' as the spirited biography of the American dramatist, Bartley Campbell, the author of the well-esteemed play, The Galley Slave, calls him. Indeed, Mr. Campbell well deserves the title, since he receives a princely income of $2,000 a week for his works. Mr. Campbell comes hither from London, where he has been superintending the production of his Californian drama, My Partner. He hopes to produce all his best pieces, including his latest work, Siberia, here under his personal supervision. Mr. Campbell made himself a name among German managers by his adaptation of Moser's Ultimo to the American stage, under the title of The Big Bonanza. The American colony gave Mr. Campbell a reception, to which all the leading authors and journalists of Berlin were invited."—*Com.*

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